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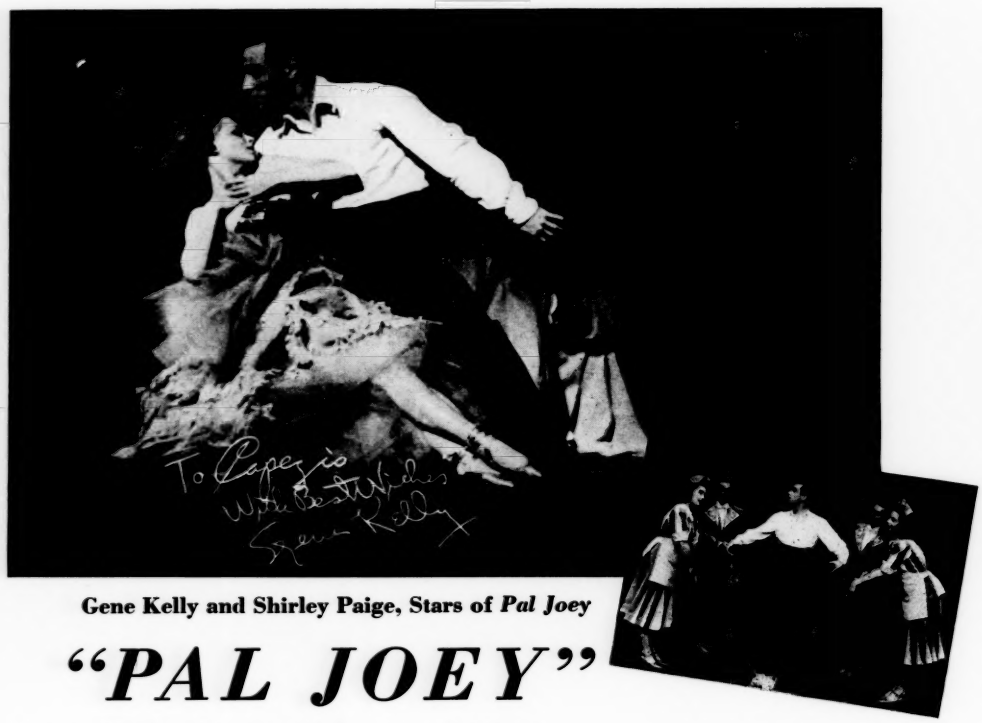


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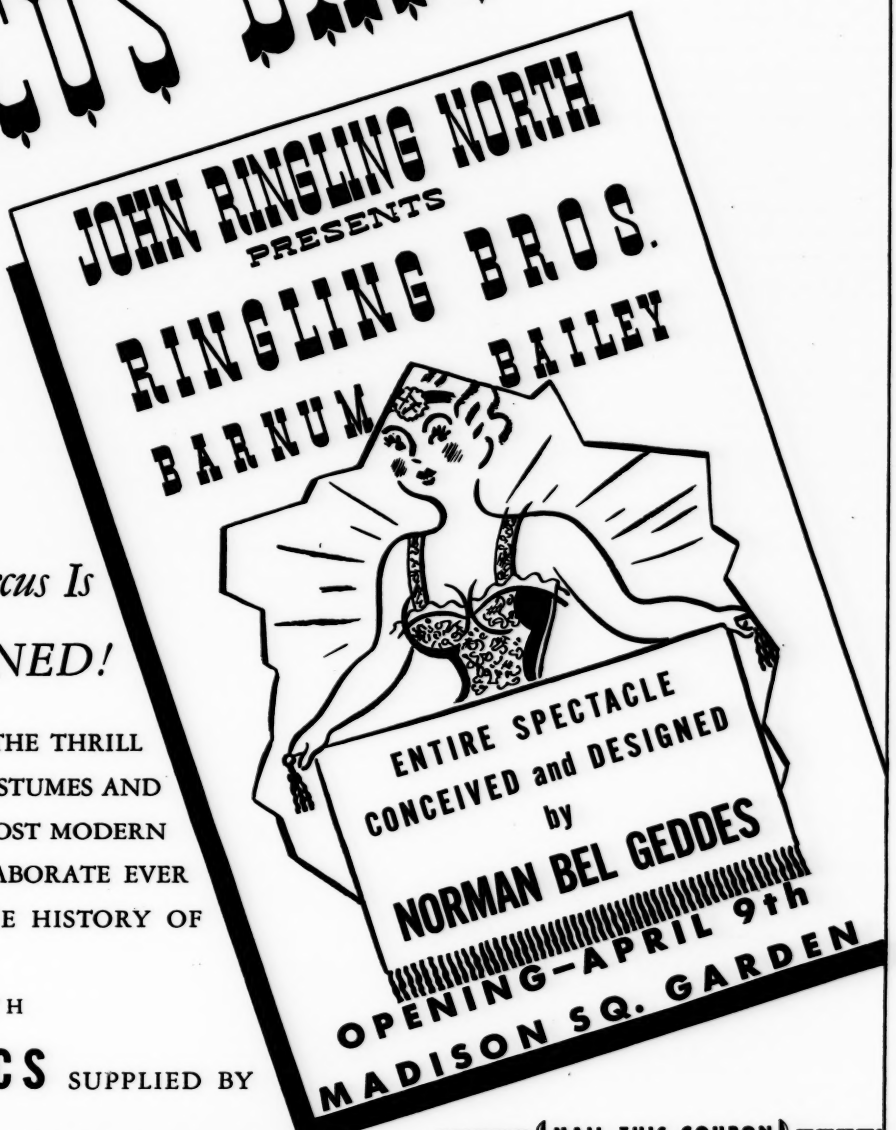


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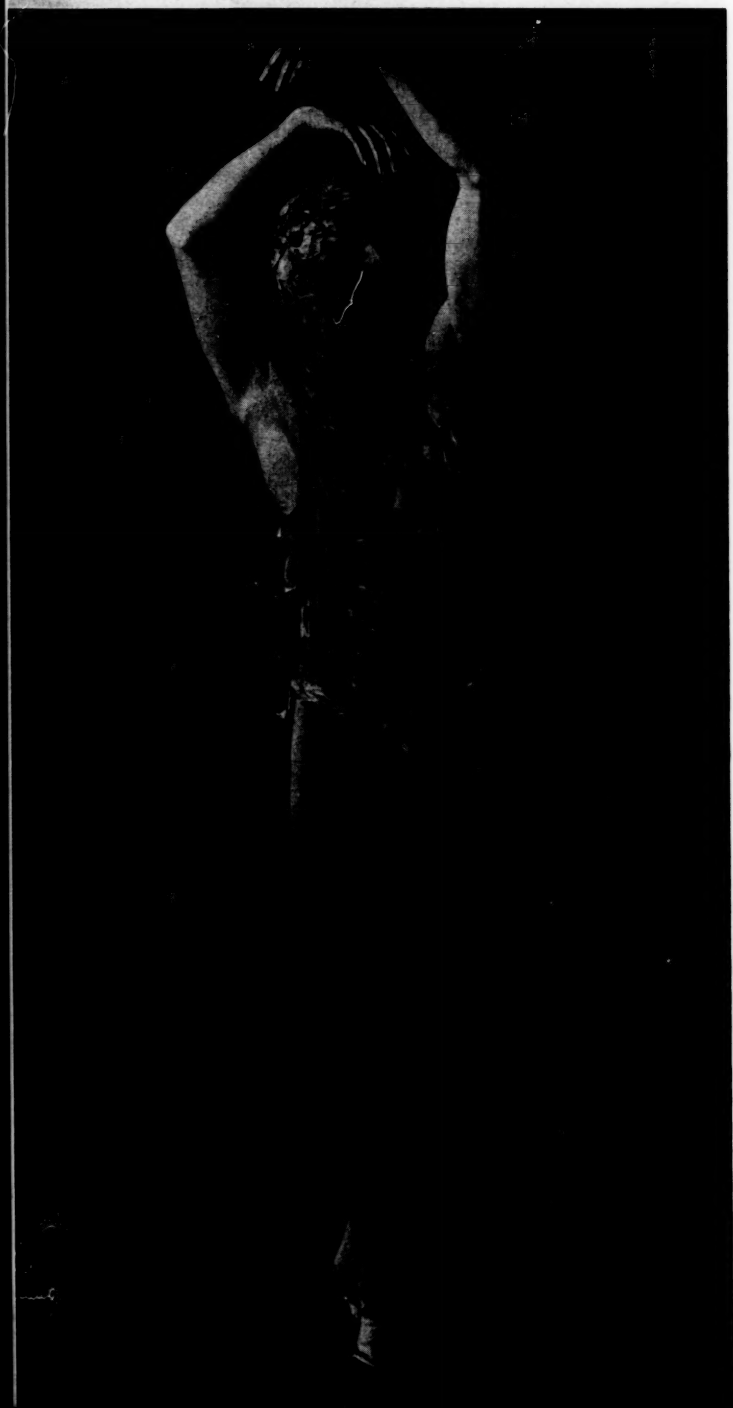

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*On the Cover—*

ARGENTINITA *and* PILAR LOPEZ

*To the Left—*

ROLAND GUERARD *in Spectre de la Rose*
PHOTO: MAURICE SEYMOUR

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THE AMERICAN DANCER
250 West 57th Street, New York, N. Y.

# Summing Up

by

**RUTH ELEANOR HOWARD**

At a time when the world's ethics seem to be upside down, when all the bars are down and "anything goes," so to speak, it is a tremendous temptation to resort to the primitive inclination to fight fire with fire or "give them a dose of their own medicine."

■

Dance teachers, merchants and their public are no different than nations . . . for they are the people who compose a nation. If the moral fibre of a nation crumbles, so must the people disintegrate . . . if the moral fibre of a profession crumbles no individual engaged in it can prosper. And like a snag in silk hose, the run spreads quickly once it has been started by the merest break.

■

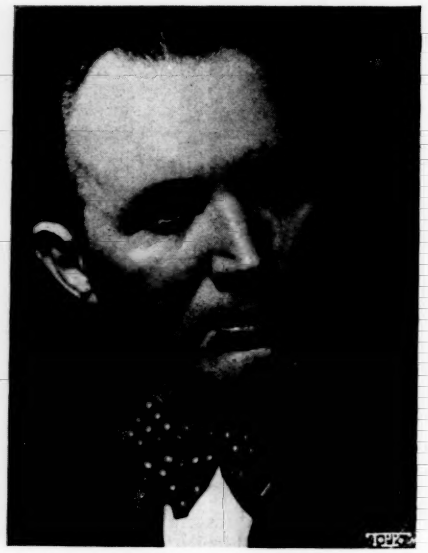
Human nature being what it is, the public will respond with enthusiasm to the prospect of something for nothing . . . and slow to admit themselves cheated, will stubbornly try again and again. The burden of proof of superiority then, rests entirely with the superior . . . which really means that the public must be educated to know that they get that which they pay for . . . and no more. This applies to shoes, fabrics, advertising or dance lessons. For instance: if a competitor sells a page of advertising in his magazine for $15.00 the fact is only important to us in that we must see that our advertisers, and our public, are educated to a realization of how infinitesimal $15.00 is in the cost of production of a worthwhile magazine . . . and they will then prove to themselves that somewhere along the line quality is being sacrificed for common sense tells us that a man cannot sell for $15.00 what costs $50 to produce. Therefore, the price he sets becomes a fair measure of its worth as he recognizes it.

■

So it is with dance teaching . . . a teacher who cuts his price to the bone to take business away from a competitor only advertises to the public his own incompetence . . . his own low evaluation of himself and his ability. But . . . you can't expect Mr. and Mrs. Public to find this out for themselves . . . you must educate them to an awareness of it. How ? By giving them an opportunity to see and know good dancing . . . by educating them to a point where they can differentiate between what you offer and what they can get on the bargain counter.

■

And in the process of education you have a right to demand and get the support of every legitimate association of dance teachers and of all bona fide merchants catering to the dance profession. To this end a group of New York merchants have this month initiated the steps which have led to the formation of the Association for the Advancement of the Dance . . . with elaborate plans for promotional activities throughout the country. Dance teachers everywhere can now expect constructive aid in selling good dancing to the public. In addition they are entitled to assume that these same people will support only those whose fair business practices make them a credit to the profession. For cooperation breeds competence and competence is gained through association with the competent.



# BELIEVE IT

# AMERICANS

*By* **RIPLEY**

I HAVE seen dancing the world over, and have witnessed all kinds of dances, from the beautiful to the bizarre. I have watched wild headhunters perform, and have seen others dance for days at a time. In fact, I have seen dancers perform in every country I've visited, and Believe It or Not, I have come to the conclusion that the best dancers in the world are right here in America!

RIPLEY *with a Cambodian dancer*

You may read a great deal, and hear much concerning native dancers in various lands, and I've seen them perform from New Zealand to the Fiji Islands, but when it comes right down to real dancing, there isn't a single group of them that, in my opinion, can beat our own Rockettes!

Why do I think native dances greatly over-rated? They are always monotonous, and, with a few rare exceptions, uninteresting and lacking in rhythm and originality. In some cases, they aren't even correctly named. For example, in Chichicastanango they call them dancers when they aren't at all. Believe It or Not—they are merely acrobats!

The native dancers of the Fiji Islands come the nearest to living up to the name. At least the Fire Dancers there really do dance. I'd say, though, that the only real dancers, aside from Americans and Fijis, are the Hula dancers.

In my travels throughout the world—and so far I have visited 201 countries, I have found many strange and unusual anecdotes and customs associated with the art of dancing. Take, for example, the story of the Legless Dancer. How in the world, you ask, could a dancer be legless? Well, Believe It or Not, there was such a person. Sebastien Spinola, famous dancing master of the 16th century, known as the father of the French Ballet, achieved this distinction in spite of the fact that both his legs were amputated at the knees when he was a boy of eleven. Spinola's case is one of the wonders of human persistence in the face of adversity.

Speaking of France—at a gala performance of the French Opera given in honor of the Persian Shah's visit to Paris in 1873, the ruler was so delighted with the *Ballet of the Enchanted Tower* in the opera La Juive, that he procured a ballet skirt worn by one of the chorines. Upon his return to Persia the ballet skirt was made the national costume of Persia, which every Persian lady was obliged to wear. This has been the national style ever since.

Even with the spotlight of world events focused on Greece these past few months, it is difficult for me to realize that this interesting place I so recently traveled in search of odd interesting facts for cartoon material is now a battleground.

Particularly interesting to me was the Fustanella. This is the short white kilted skirt worn by the Royal Guard in Greece, as their dress uniform, which has been virtually adopted as the Greek national costume. The Greeks copied it from the Albanians, who saved their country for them in 1830. Now it is interesting to note that the Evzones (the ones now wearing it in Greece) are helping to liberate Albania. The Fustanella is so-called because it was originally made of a material called Fustian. It is a starched petticoat which is very picturesque when worn by virile men in con-

# OR NOT

# DANCE BEST

*With the Evzones in Greece*

junction with pom pom slippers. The bravest of the brave are these Evzones, as they have proved in the present Greek-Italian war. I was greatly interested to learn that ballet dancing is included in the compulsory military drill of these crack troops.

Speaking of the ballet, Konstantin Skalkowski (1843-1906), famous author and theatrical critic of St. Petersburg (now Leningrad), was a ballet fan of some power. According to his accurately kept records he witnessed 30,000 performances of the Russian Imperial Ballet in 50 years of activity. He boasted of being the only man who ever witnessed 1,260 successive performances of the ballet *Konjok Gorbunok* with the same unflagging interest he experienced at its premiere. He certainly was a real fan!

A real high for a record dancing act was held by Josip Culic of Zara, Dalmatia, who danced and played the pipes on July 20-23, 1866, without a stop for 70 hours to celebrate the discomfiture of two political powers who strove to "liberate" his country. Dalmatia was then part of Austria, which was at war with the kingdom of Savoia, Italy. Both Austria and Savoia fought over the redemption of Dalmatia. The native population was opposed to both foreign powers. In the war of 1866 both Austria and Italy were defeated. Austria was licked by the Prussians at Koniggratz and Italy was defeated by Austria at Custozza. The Dalmatians thought it a huge joke that both their would-be redeemers were beaten.

Perhaps present-day marathon dance crazes can be traced directly back to the first marathon dancer, William Kemp. He was a comic actor of great repute, and began his Dance Marathon on the first Monday in Lent, in 1599. Dancing all the way to Norwich, Norfolk, a distance of 127 miles in 9 days, he coined the expression, "Nine Days Wonder," and was enthusiastically feted on the way. His feat created quite a stir in England, and the betting was 3 to 1 against a successful termination of his undertaking. Kemp played in several original Shakespearean roles.

Then there was the man who was called the "Twelve Days Wonder." He was named Will Willet, and lived in Endon, England. In 1752 Willet danced 12 days and 12 nights.

In the Straits of Malay, I watched the dancers, wearing their unusual costumes and peculiar masks. They wear these masks to signify a definite expression—one is joy, another fright, another sorrow, and so on.

The head-hunting, cannibalistic black men of Papua stopped their dances long enough for me to inspect their picturesque and colorful head-dresses, each head-dress having a particular significance as they go through the rites and rituals of their three-day dance. When I was in Port Moresby they had been dancing ceaselessly for two days, and still had a day to go!

Papuans are shark worshippers, and the huge fish head-dress is significant of their high regard for the man-eaters.

I made a drawing of a Devil Dancer from a photograph I took in Port Moresby, Papua, during my visit to the great island of New Guinea a few years ago. In my opinion, their costumes are some of the most amazing to be found on earth. Each colorful head-dress has a special significance. This one is supposed to frighten away evil spirits during their tribal rites, and it should serve the purpose well. It is weird

(*Continued on page* 30)

RIPLEY *with a Fuzzy-Wuzzy*

# BALLET IN WAR TIME LONDON

**A Letter from**

**POPPOEA VANDA**

London, England.

The latest recruit to the ranks of English patrons of ballet in London is Mr. Harold Rubin who, having acquired the premises of The Arts Theatre Club, has launched out on a very ambitious program. Not content with having engaged Anthony Tudor's London Ballet and purchasing lock, stock, and barrel the Ballet Rambert—retaining as its director Marie Rambert—Mr. Rubin has formed a third company known as The Arts Theatre Ballet, under the direction of Keith Lester. The three troupes employ sixteen, seventeen, and eighteen dancers respectively, and the proposal is that each group in turn shall give a three weeks season at the Arts Theatre, and then tour. This means that one or the other of the three companies is always to be seen at the Arts Theatre, and the two not so employed at the moment will be engaged, one in the provinces, and the other in the outer suburbs of London. Truly an ambitious scheme under any circumstances, but particularly so when it is taken into consideration that The Arts Theatre is a small subscription theatre with a membership of roughly 1,600, and as such is not open to the general public.

The first of the companies to take the plunge was the London Ballet which included in its repertoire *Gala Performance, The Planets,* and *Jardin Aux Lilas* which was so successful in New York, and added two new works, *Le Pas Des Deesses,* with choreography by Keith Lester, and *The Seasons,* arranged by Frank Staff. Among the dancers are Maud Lloyd, Peggy Van Praagh, Frank Staff, and Anthony Kelly. *Le Pas Des Deesses* is arranged in the 19th century classic manner and had a very good press, but *The Seasons* did not create anything like such a good impression. The personnel of the Ballet Rambert at the present time includes Lisa Serova, Sally Gilmour, Celia Franca, Walter Gore, and Leo Kersley; they have a repertoire of 30 ballets to which they added *Cap Over Mill* with choreography, music, and décor by Walter Gore, Stanley Bate, and Nadia Benois respectively. *Cap Over Mill* was a happy thought at the moment as it has a distinctly military flavour, but it would have been more accurately described as a revival than as a creation, for when I first saw it years ago, when Marie Rambert presented it at the Lyric Theatre Hammersmith, it was called *Waterloo and The Crimea* and had choreography by Susan Salaman.

As both the Ballet Rambert and Anthony Tudor's London Ballet are well known I propose to deal with the newest of the three companies: The Arts Theatre Ballet. Being newly formed, this group is unfortunate in having a very tiny repertoire. Its artists include Diana Gould, Prudence Hyman, Helene Wolska, Kira Strakhova, Travis Kemp, Guy Massey, and a young Polish boy, Igor Barczinski. They opened their season January 18 with an entirely new program which consisted of *Concerto, May Collin,* and *Divertissement. Concerto* has been arranged to music of Mozart by Keith Lester and its décor by Sophie Fedrovitch is quite pleasing. The ballet has no dramatic content whatever and concerns itself with the wooing of the Moon by Sleep, the awakening of the dawn sky by Aurora, and the activities of the heavenly bodies generally. The costumes are Greek and the ballet purports to be 18th century; but I would ask Mr. Lester when in the 18th century men in Greek tunics appeared without tights? Somehow modern young men—with very few exceptions—tend to look slightly comic in Greek tunics, and in *Concerto* the tunics—by reason of being made in crepe de chine—looked very like step-ins; which of course enhanced their comicality. Greek ballets are almost invariably dull, and *Concerto* is certainly no exception; it seemed interminable; and that is a sure test of whether or not a ballet is dull. The arrangement had its moments, but they were alas few and far between; the bulk of it was disappointing and jerky and I felt that the dancers had been very badly served by their choreographer. Nevertheless Diana Gould succeeded in making bricks without straw and not only looked lovely but gave a very lyrical and highly sensitive performance as the Moon. Prudence Hyman as Aurora, and Guy Massey as the Sun also did the little they were asked to do very well; but Keith Lester as Sleep was most unconvincing and seemed unaware that he was never with the music. I was very interested in the work of Igor Barczinski; he had far more style and manner than any other man in the company but he was given so little opportunity of showing us what he was capable of, that I felt that he had been deliberately toned down for some reason.

*May Collin,* with choreography by Harold Turner, music by Arnold Bax, and décor and costumes from designs by Guy Sheppard, is based on a very ancient Cornish ballad and has the advantage of at least the germ of a good dramatic idea. The scene beneath the lake was rather reminiscent of the attack of the Willis on Hilarion in the second act of *Giselle,* but it was none the worse for that. The work of young choreographers is usually derivative, but unfortunately few of their works derive from anything really good, The costumes and scenery for *May Collin* were very nice, but the choice of the Arnold Bax *Tintagel* music was in my opinion a most unhappy one. By that I do not intend any derogatory criticism of the music as an item in a concert hall, but it is essentially modern and for this reason has no relation—except the geographical one—to the story of *May Collin* which is medieval. It is unwise to choose music that does not approximate—at any rate roughly—the period of the story. Why create insurmountable anachronism and start heavily handicapped? I was fortunate in seeing *May Collin* at its first performance because Harold Turner himself danced the leading male role on the first night only; as the man who disguised himself as a monk and tried to lure the lovely *May Collin* to a watery grave, only to be foiled of his foul purpose and pushed into the lake by the lady. Harold Turner danced excellently. Apart from Anton Dolin, Turner is very easily the best of the English male dancers and in the scene under the lake he danced with a fine fury. As the maid to May Collin, Joan Kent gave a most sympathetic rendering of the role, and George Gerhardt, who as a Greek youth in *Concerto* had been hopelessly miscast, looked very fine as May Collin's father.

*(Continued on page 27)*

# FLIGHTS BEYOND THE HORIZON

*with* **LA MERI**

**by HENRIETTE BASSOE**

INDIA, with its temple bells and ankle bells, relives its two thousand years of rhythmic philosophy in a renaissance of the drama-dance or NATYA.

India is a land where people live in a dream-world of spiritual bliss. They have all the answers to life's troublesome problems and express them in poetry, music and dance. In exquisite words they tell stories of the wonders of an ideal life. Their music carries these words from heart to heart and the dancers retell the old, old stories in allegorical pantomimic movement.

In contrast to that we, in America, are seething with creative ideas. The minds of dancers and other artists are on fire with new things to say. In fact, there is almost a hint of frenzy in the haste of American artists to cast off from the moorings of the cultures of older lands.

But we have with us, in this country, an American—La Meri—who is steeped in the dance of India and sees certain values which we can take from the East, if we relax a little and share with her a calmness of spirit which she learned during her seven years of study and living there.

In the days of yore, La Meri will tell you, Hindu dancers devoted their lives to the learning of all the legendary dances. And for hours at a time they would dance before a sympathetic audience showing, in motion, the sublime poems and philosophies that have been handed down from disciple to student for two thousand years. If any artist composed a new dance, he never took credit for it. He handed it along with other dances as part of a great heritage.

The audiences in India were equally earnest and carefully trained in the appreciation of every small part of the drama-dance. Consequently there were bonds of sympathy between performers and the audience which we cannot understand today.

Today the spectators are too busy with stock market reports and war news to spare enough time to become as well versed as the artists in aesthetic knowledge.

La Meri is a scholar-dancer. She has devoted herself to research on the Dance of India and other lands because she had an intellectual curiosity which leads her on and on in her researches. She went from Lahore and Delhi in the north of India, where she studied the Kathak dancing for foot rhythms, to Madras in the south of India where she studied the feminine school of classic dance for the gesture-language of the face and hands.

For a brief spell we dip, like a sea-gull, into a vast sea of knowledge to get a preliminary introduction to the work that La Meri has brought back from India.

The dance-drama in India was begun, according to legend, by Brahma in order that all castes might understand the religious and philosophical truths through the medium of symbolic representation. The allegorical drama-dance included words, singing, gesture and *rasa.*

*Rasa* is *mood* and is an important part of the theory of beauty which is applied to both poetry and the drama-dance.

*Rasika* is the spectator or critic who is well enough schooled in knowledge to be able to decide whether or not a composition is *rasavant* or beautiful.

The actual steps of the dances of India do not astound us, although they are interesting in design and rhythmic patterns, for Americans have focused much of their attention on the legs and arms and body in movement.

But the use of the face and hands in a gesture-language that speaks poetically and with accuracy may be learned from

(*Continued on page* 32)

*Looking at the beloved—*

GENE KELLY *lends* SHIRLEY PAIGE, *ballerina a supporting arm in the first act ballet*

# YR. PAL JOEY

**GENE KELLY**

***A former Pittsburgh dance teacher and now the dancing star of Pal Joey gives you the inside on the newest Broadway success story.***

AT SEVEN YEARS, Gene Kelly was as fiercely determined not to be taken to dancing school, as his mother, with the blood of generations of determined Irish in her, was, that he should be. Armored and harnessed from tight collar down to shining shoes, his resistance made itself felt half the length of the Pittsburgh of that day, even resolving itself into seven-year-old street corner scraps between him and other little boys similarly bound for dancing school. Probably to insure little Gene a longer span of life than seemed likely after such a Saturday morning waiting for the trolley, Mrs. Kelly took to ordering a taxi for them, thus investing their weekly pilgrimage with the proper aura of hauteur and elan. This seems to have made a difference. At any rate, Gene suffered himself to be fetched and carried thus for two years.

In his dressing room backstage at the Barrymore Theatre, Gene Kelly sits in his bathrobe and woefully admits this is the longest period he ever spent in a classroom. The walls of his room are thoroughly papered with telegrams, some of which catch the eye with names like Cole Porter, Victor Moore, Larry Hart, Nadine Gae, his brother Fred. The latter now runs the school in Pittsburgh which Gene during his lean college years founded to keep the pot boiling.

"No one can deny this was a novel way of working one's way through college," states Mr. Kelly with some pride.

And no one does. The chief difficulty with this plan was that he was never too far ahead of his pupils. He was constantly on the jump to learn new material to present. The town's vaudeville theatres knew him well. Every new routine he looked at speedily found its way into his classes. Mr. Kelly claims it was no trouble remembering these routines. Perhaps necessity has developed a new kind of hypersensitive choreographic mind in Gene Kelly, a new twist, comparable, in the words of the old saw, to a bird taking to flight.

"Of course," says Mr. Kelly, "I've heard of other teachers in this and other fields teaching by the 'two jumps ahead of the class' method, but I'll bet they couldn't jump as fast as I did."

And subsequent events have certainly borne out this truth.

Some time ago, that lucky magazine, the New Yorker rejoiced in a series written by John O'Hara, called Pal Joey. This was the epic of a Heel. As no one can ever forget who has read them, Joey is a mouse collector (dames) when he is not trying to make good as an M. C. in a Kluke (nightclub). No harm has been done this 200% louse, upon whom we privately dote, in transplanting him from the book to the boards. In two hours of antiseptic realism, John O'Hara has knocked into a cocked hat eight years of now palling musical-political-satirical comedy, which began with the very fresh *Of Thee I Sing* and has become, to take liberty with a phrase, a cycle within a cycle. Perhaps *Pal Joey* is to be the beginning of a new cycle in musical comedy, edging out the two dimensional character who should have been mercifully taken out and shot a long time ago.

Mr. Kelly in his dressing room and Mr. Kelly on the stage as Joey are just not in the same world. He crosses the line from the unassuming, competent performer and artist, to the all-over alley-cat world of Joey with never a jerk. The curtain goes up on him selling his act to a Chicago kluke owner. Mr. Kelly thinks this process of transit from Kelly to Joey enormously funny.

"Any similarity between Gene and Joey is purely coincidental," he explains. "Joey isn't a bad guy. He's not immoral. He's just amoral. He's only trying to get along the best way he knows how. Anybody that's ever worked in the racket understands what makes Joey tick. Of course, audiences react to him strangely. You can't live in a suburb, for instance, and not feel your hair rising on your head at

*by* **HELEN DZHERMOLINSKA**

Joey's antics. He belongs to another world, another race of people."

He is not a little distressed at the recollection of Brooks Atkinson's verdict on the play which may be summed up in a few acid words, to wit: "You can't draw clean water from a foul well."

He intimates that if Joey's story were written for the legitimate stage that there could have been no possibility of it sticking in Mr. Atkinson's over-crowded craw.

"Because it's in a musical comedy, they just can't take it straight. It's surrounded by music and girls. Take those away and you'd have a drama of real social significance. In defense of Joey and his story, I will say that as long as there are sewers, you can't help breeding rats."

On his sturdy back he carries the weight of a show which is as taxing as anything ever done by man. He sings, dances, takes falls, is on-stage in nearly every scene for two hours. He appears in two very satisfying ballets done by Bob Alton, which for lack of a more satisfactory word, can best be described, with apologies to Broadway patois, as having "Voom." Voom(!) is oomph's successor.

"The Bob Alton ballets" is Mr. Kelly's deliberate conclusion, "are the sturdiest things any where in sight in so far as American choreography is concerned. Just because he isn't producing for a ballet company, but turns them out for musical comedy is no sign they are inferior to the best in American choreography."

Indeed, as a setting for Gene Kelly's particular talents, they click like a thunderclap. This is dancing possessed by its own electric intensity. This is ballet wedded to tap and living happily ever after. This is a break for Mr. Abbott, who cast him, as there just isn't quite another male dancer who could merge into Joey with precisely Gene Kelly's animal nervousness and—let's call it Voom. Our own special candidate for a decoration is Mr. Kelly, the tap dancer who understands coordination between feet, arms, ears and chin, the tap dancer who doesn't flail his arms about like a windmill gone berserk, who even produces no feeling of resentment in the ballet spectator who comes like a vulture, to pick the flesh off the bones, if he can.

He says of his work in the show: "I don't believe in conformity to any school of dancing. I create what the drama and the music demand of me. While I am 100% for ballet technique, I use only what I can adapt to my own use. I never let technique get in the way of the mood or the continuity."

What chain of happy circumstances produced this smooth technique, this delivery with a zip? We are interested to know.

Mr. Kelly says: "I was in my last year at college when I realized that I wasn't going to be the attorney I'd planned to be. Dancing and the study of dancing began to absorb me to the point where it crowded out every other major in-

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GENE KELLY *in one of his more subdued moments as the star of Pal Joey*

# DANCE EVENTS REVIEWED

*by* **ALBERTINA VITAK**

**BALLET THEATRE,** ***Majestic Theatre, February*** **11.**

It seems scarcely yesterday that the Ballet Theatre came into existence with a sensationally successful first season at the Center Theatre. There are some who have hardly yet become used to the idea that an American Ballet is equally as good if not even far superior to Russian Ballet. Yet, here is the Ballet Theatre completing a second season! The Majestic, unfortunately, was not large enough for this big company, especially in big works like *Giselle*.

Nana Gollner's performance as Giselle was probably the most interesting item of the evening as it was practically her New York debut. Her only other local appearance was last summer at the Stadium which (with all its difficulties to performer and spectator alike) almost doesn't count. As a debut, it was, on the whole, impressive. The most outstanding features of Miss Gollner's dancing are very good balance, light elevation, unusually supple limbs and fluidity. These, and a rather impersonal dramatic quality, make her a suitable Giselle. However, it is the limberness that seems to be her undoing at times in the matter of controlled precision of movement that purely classical style demands. Perhaps more performances will bring more stability. Nevertheless, Miss Gollner's beauty and technical skill probably more than justify her place.

Nina Stroganova was really magnificent in her execution of the technical difficulties of the Queen of the Willis role. It was a pity to see her soaring leaps so cramped for space.

The attractive corps de ballet, again, and in spite of being crowded, showed their superiority to all other ballet corps.

But *Giselle* in this company is, so to speak, Anton Dolin's ballet. He staged this production (after the authentic Russian version of 1842), dances with exuberance and technical brilliance, assists the ballerina with great skill, and acts the Count role with dramatic conviction. What more could anyone ask?

The opening program was well balanced with the tragic note of *Giselle* relieved by two shorter new works, both extremely hilarious and very good theatre. Perhaps the more genuinely witty of these was *Three Virgins and a Devil* (world premiere) by Agnes De Mille, who also cleverly portrayed the Priggish Virgin. The style of movement, the humors and execution were all sophisticated, yet the action needed no involved program notes. All the explanation needed was contained in the title, the costumes, the striking decor, and even the delightful Respighi music to which, incidentally, Miss De Mille did a masterful job of arranging. There were but five dancers in the cast and it was an ideal work for this smaller theatre since facial expression was often featured. Miss de Mille has scored high on this one which is lots of fun as well as being exceptionally well done.

Besides Miss de Mille there was Lucia Chase as a Greedy Virgin, and Annabelle Lyon as a Lustful one, Jerome Robbins as a Youth, and Eugene Loring as a Devil, all deserving high praise. Mr. Loring's Devil was very droll, just leering and biding his time, sometimes with impatience, while waiting with amusing certainty for his victims. There was something ludicrous about the way his tail swung out when he did *pirouettes*. His fine mimetic talent could not be hidden even under one of the most grotesque costumes ever seen. This was no red silk tighted, dashing masque-ball devil, but one all hairy and horrific, and more in keeping with the picture of what we hope is in store for our enemies!

*Gala Performance* (first time in America) by Antony Tudor, dealt with the occasion of three famous ballerinas appearing together for the first time (just to contemplate the idea alone is to laugh!), showing them behind the scenes and in the performance itself. Mr. Tudor seems to have the special knack of drawing characters, whether serious or in caricature, with a few well chosen gestures, even while maintaining fine balance of dance design.

*Gala* also contains much first rate dancing. Norah Kaye, one of the company's soloists, is really one of its most accomplished stars. She was applauded repeatedly and deservedly. Besides, she was very, very funny as the dancer from Moscow. The familiarity of her antics made them all the funnier. Karen Conrad was also comical in a blond wig as a coy dancer from Paris, while dancing in a breath-taking manner. Miss Gollner, as a dancer from Italy, provoked mirth by her disdain of everyone, even her well intentioned partner (Antony Tudor himself). Edward Caton, who is always excellent in his various character roles, was a very agitated Maitre de Ballet. *Gala* is certain to be one of the popular items of the repertoire.

*Goyescas* (Antony Tudor) is a rather languidly phrased work in which the various characters must be identified, and their actions—often a raised eye-brow or the like—seen to be enjoyed. Much that I now find to admire was difficult or impossible to see at the Stadium last summer.

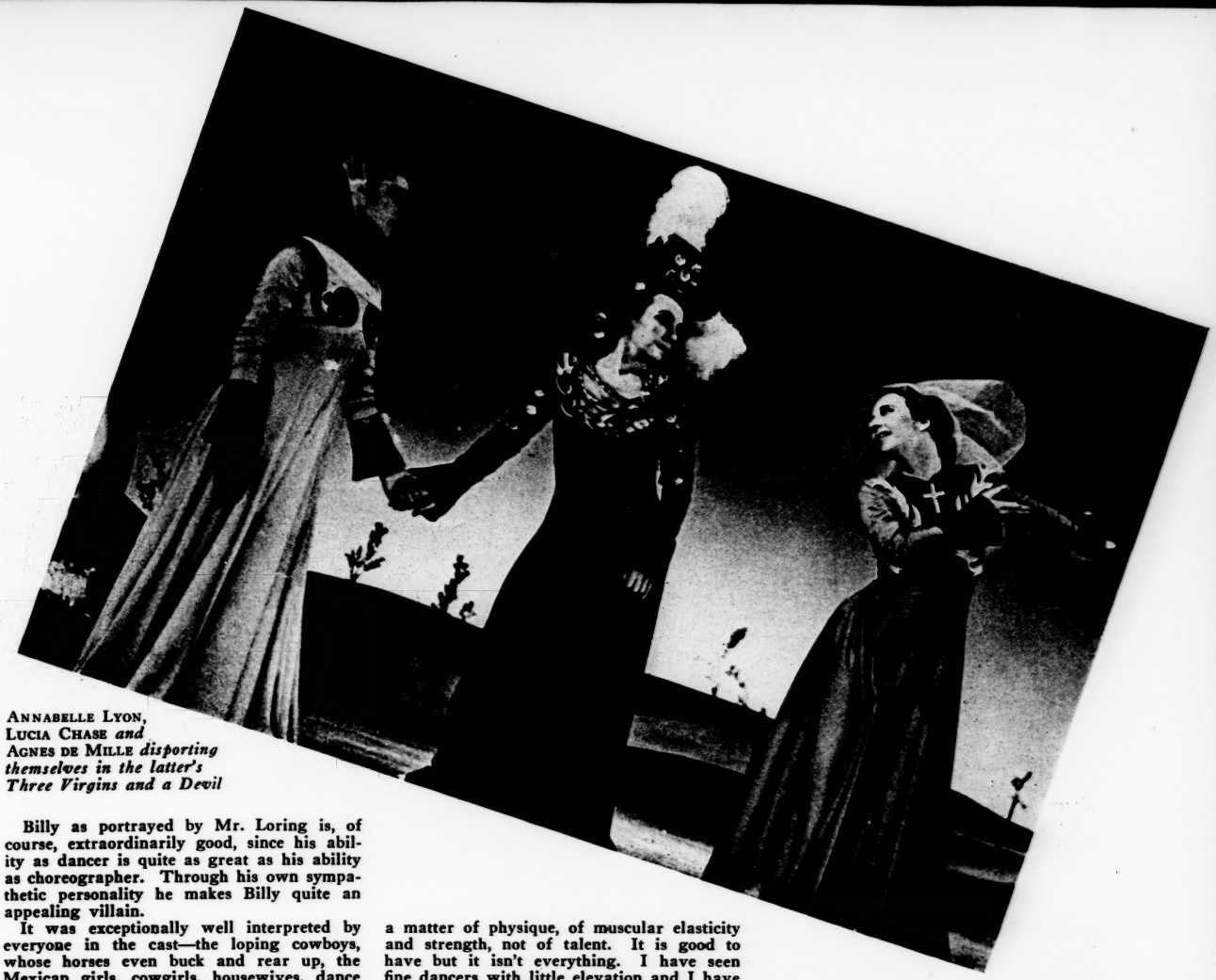
Although it is really more of a mimed scene, there is some exceptionally suave dancing by Norah Kaye, Alicia Alonso, Donald Saddler, and Jerome Robbins, who are, incidentally, just about the company's best bets among the lesser lights. Also there is Lucia Chase in her eloquent portrayal of a silly Marchesa, and handsome Hugh Laing who enacts his role splendidly (where are the Hollywood scouts?).

A beauteous newcomer, Katharine Sergova, was adequate to the slight demands of the Poor Maiden role. This role ought to be strengthened as to its dancing, or more story brought into play, as it is a let-down coming just at the end. Still as a whole, *Goyescas* is so well done, I shall enjoy seeing it often. It is a beautiful picture at all times with its stunning costumes and scenery. (Nicolas de Molas certainly knows how to use color.)

Eugene Loring's *Billy the Kid* (first time by this company in New York and with a few very minor changes) has been reviewed (and praised) in these columns at length before, but I can't resist just another word of praise for this colorful dance drama, unique in style and form. Mr. Loring has succeeded not only in telling the story of Billy the Kid but in capturing the whole pioneer atmosphere of the West as well, and doing it with distinction.

Much of the movement can be classified as *modern*. But it is, in truth, just expressive movement of all schools, often realistic, often balletic, such as the lovely scene with Billy and his Mexican Sweetheart (Alicia Alonso).

*Scene from* ANTON DOLIN'S *Pas de Quatre*



ANNABELLE LYON, LUCIA CHASE *and* AGNES DE MILLE *disporting themselves in the latter's Three Virgins and a Devil*

Billy as portrayed by Mr. Loring is, of course, extraordinarily good, since his ability as dancer is quite as great as his ability as choreographer. Through his own sympathetic personality he makes Billy quite an appealing villain.

It was exceptionally well interpreted by everyone in the cast—the loping cowboys, whose horses even buck and rear up, the Mexican girls, cowgirls, housewives, dance hall girls, and various and sundry pioneer characters.

The costuming and music could not be better. At the first performance the lighting was unfortunately insufficient with several of Loring's best scenes played in almost complete darkness. It was, glad to say, much better at subsequent showings. Richard Reed and David Nillo rate special mention for their renditions of Billy's Friend and Alias, respectively. Also, the Misses Golden, Gomber, and Karniloff for the dance hall girl roles.

*The Blue Bird* divertissement was danced by Karen Conrad and Anton Dolin. This was the first time I saw Dolin dance this role which he used to do as a Diaghileff star. He didn't miss a thing, so to speak, and brought to the role many new details of Dolin flourish and showmanship.

Miss Conrad, pert and attractive with her aplomb, her amazing technique and lightning quick beats, is excellent for the part. She was in great form. I'd like to take this opportunity to say that to me the wonder of Miss Conrad's dancing is not merely her great elevation but her sheer brilliance. To be sure, Miss Conrad bounds with the ease of a rubber ball (I'll bet she has heard that before!). Nor am I overlooking the value of more time, which elevation gives, as an aid in the execution of some steps, as well as the general effect of thrilling lightness. But I deplore the habit of applauding her, or anyone, for elevation alone. Elevation is a matter of physique, of muscular elasticity and strength, not of talent. It is good to have but it isn't everything. I have seen fine dancers with little elevation and I have also seen dancers jump like kangaroos but in terrible form. In other words, it isn't just elevation but what is done with it, and Miss Conrad certainly knows what to do with hers.

*Capricioso* is the complete work by Anton Dolin (music—Cimarosa) from which the delightful suite of dances that he performed with Nina Stroganova at the Stadium was derived. It was in the same gay vein, in character-classic style, a "dancing" ballet that is intended to create a mood and evoke a period and place. The charm of its dances and costumes will be welcome on any program. Besides Miss Stroganova, who has in this one of her best roles, and Dolin, who is his debonair self, leading parts were danced by Karen Conrad, Annabelle Lyon, Lucia Chase, Leon Danielian, and Dimitri Romanoff.

The *pas de trois* in *Swan Lake* was presented separately from the Ballet proper. I believe the Ballet does have more dramatic flow without the *pas de trois,* yet presented smack before, as it was, was not right either. If it is to be done as a divertissement, it would be better entirely disassociated from the work. None of which is in any sense to derogate its thrilling performance by Karen Conrad, Nina Stroganova, and Leon Danielian. Mr. Danielian's admirably expert dancing has freshness and vigor, and he has a pleasing stage presence. He just about bowled balletomanes over with several clean cut *entrechat huits!* But an *entrechat huit,* actually seen by few and appreciated by fewer, is frankly no more effective than a well done *entrechat six,* which is no mere idea of mine but one of dear old Cecchetti's opinions.

And whose was the master mind that conceived the inspiration to allow the role of the evil magician to be really mimed (with dramatic force by Edward Caton) instead of merely having someone wear a Zombi-like mask? A great improvement!!

*Pas de Quatre,* as recreated by Anton Dolin, proved to be one of the loveliest of small works. I doubt that the original could have been more lovely. It is only surprising that no one has been inspired before now to recreate the famous performance that took place in 1845 and is one of the most fascinating stories in all ballet history. The single performance by the four greatest dancers of that time, who were life long rivals, was at the command of Queen Victoria, and no inducements ever succeeded in making them repeat it. It has remained a legend, made familiar through the well known lithograph by A. E. Chalon. Dolin's arrangement captured the quaint quality of the old lithograph, keeping to the elegantly mannered style and to the range of movement known to that day when steps were not so complicated, nor so acrobatic as today.

Particularly quaint, and even dear to us now, was the custom of a dancer sometimes walking, quite without music, to her place

(*Continued on page* 30)

# Via the Grape Vine

*by* **VERITAS**

PANDEMONIUM IN CUBA DEPARTMENT — Yugoslavia is apparently to be edged out of the news by the rumbling and upheaval of the de Basil Company, now uneasily stranded in Havana. This first concrete sign of unrest in the Ballet Russe comes as a surprise to no one—that is, no one but Col. de Basil, S. Hurok and AGMA, the dancers' own representative in New York. This strike was not authorized by the latter and negotiations between them and Hurok are pending. Hurok may bring the dancers back to New York if de Basil fails to do so. Perhaps this murkiness may lift, but the ticker tape, as of today, does not hold out much hope. South America may have to hold its breath until the appearance of the American Ballet Caravan . . . While no official confirmation is forthcoming, rumors have been flying faster and thicker than hail about the activities of the Government sponsored good-will tour of the American Ballet Caravan to Latin America. This project, when and if it matures, will feature such soloists as Gisella Caccialanza and Marie Jeanne Pelus on the feminine side, and on the masculine, Lew Christensen and William Dollar . . . Apropos of this group, there comes word that one of its featured dancers, the sparkling and talented Alicia Alonso, unhappily has been through a serious eye operation in the last month at the Medical Center. We are gratified to hear, however, that the operation was successful and she will not be prevented from appearing with the Ballet Caravan on its tour. . . . The end of February found the Ballet Theatre dropping its curtain to the chagrin and rage of the omniverous balletomanes. These will now join the legions of those stamping and champing at the bit, who were left homeless by the exodus of all the Ballets Russe. The streets of New York are apparently to be gutted by these orphaned balletomanes to say naught of the gaunt-faced unemployed dancer whose name this sad Spring seems to be legion. Nothing seems to make sense any more. Unemployed dancers and voracious ballet audiences equal two and two adding up to five. Erstwhile manager, Dick Pleasant, has moved on to other pastures, we hear, and the cauldron is boiling furiously, out of which is to emerge a new manager, we hope, we hope. Somebody to inject new life into the drooping Ballet Theatre. . . . A nucleus of this company, who prefer to be nameless(?), have made tentative plans to go up to Camp Shawn, at Lee, Massachusetts, under the aegis of Anton Dolin, upon the latter's return from Florida, and that of Alicia Markova.

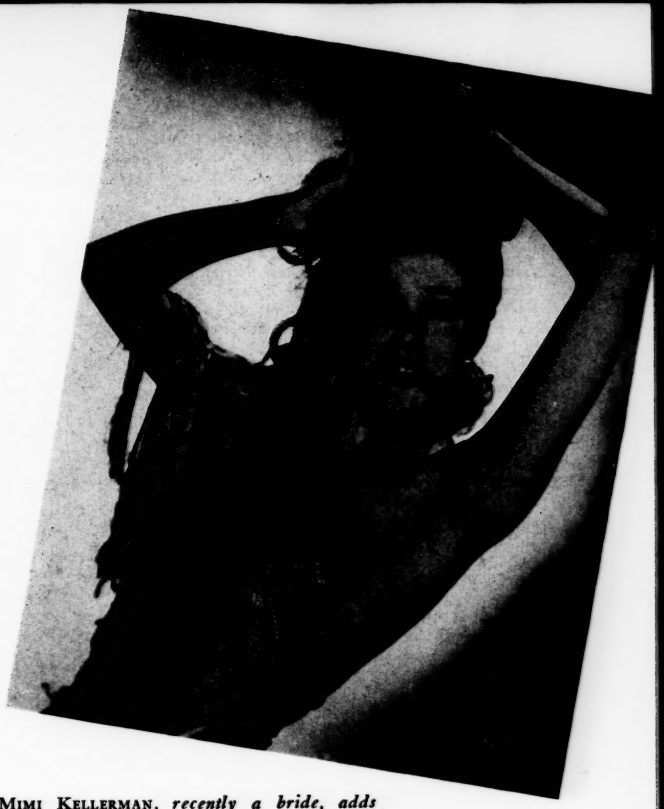
●

. . . ONE FOOT IN THE ARMY DEPARTMENT: David Nillo, Jerome Robbins and John Kriza, all of the Ballet Theatre. . . . Twenty-two ballroom teams (and how many ballet dancers?) have been dissolved by the devastating draft. Twenty-two careers (plus?) with their untold years of planning, unfolding, fruition, down the drain. Twenty-two pairs of dancers' feet in army shoes, after a year of which they can jolly well take up marching in search of employment as dishwashers, necktie-salesmen or, if they are lucky, bricklayers, for to resume dancing after one year's absence from the *barre* is as simple as starting again at the age of eight. Apparently Washington has never heard that absence from the classroom and the stage is the dancer's chief occupational disease, wreaking more havoc than broken

*Study of*
MARTHA GRAHAM
*Photo—Oggiano*

bones or pneumonia. Almost any worker in professions from A to Z can take a year out without the loss of anything more than money, except the unlucky ballet dancer. As usual they do not raise a voice in defense of their collective livelihood and future. They are stricken dumb so Washington hears nothing. Perhaps a plea to Mrs. Roosevelt might start the democratic wheels moving for that luckless wight, the inarticulate ballet dancer. . . . HOT OFF THE GRIDDLE: Baronova leaves Cuba in advance of the stranded de Basil company . . . Donald Saddler returns to Hollywood but keeps his ears glued for the clarion call of the Ballet Theatre back to action . . . Early in April, Roland Guerard will shake off the grip of the Russian Ballet and will be free (legally) to contract elsewhere. Why one of the most outstanding artists of our time, like Guerard, has had his light hidden under the Russian bushel is one of the mysteries with which we prefer not to rack our brains. If he doesn't sign again with the Ballet Russe, it won't take any wide-awake manager, with his wits about him, five minutes to grab Guerard while the grabbing is good. . . HYMEN ON BROADWAY: Mimi Kellerman, featured in George White's GAY WHITE WAY Restaurant stepped over the mark with Sid Schwartz, pianist in the Shep Fields' orchestra, and now they can coo and goo-goo in private—i.e., in more private quarters. Mimi is on her way up—from dancing solos to playing parts in the show. Her future there and anywhere has a promising glow about it, as seen by the naked eye of the observer . . . Off to Philadelphia goes petite Sonia Richer, recently seen in local movie shorts, to do a night-club stint, with her chin held high . . . Back in the groove at the Jolson Theatre are Helen Fromòvich and Renee Montague, featured dancers with the ballet which will appear with the Opera in the forthcoming April performances of *Traviata* and *Carmen*. . . . Renee's sister, Sari, now on tour with the Metropolitan Opera ballet, will marry when she returns at the end of the month . . . Lillian Moore will stage the dances for a performance of *Carmen* to take place at Mecca Temple in May, assisted by Joseph Levinoff, soloist, and an ensemble of twenty-four from the Met ballet. Miss Moore and Miss Albertina Vitak, distinguished critic, gave a program of lecture-dances in Boston on March 30th, which enjoyed a great success with its delighted audience . . . Greenwich Village recently saw the stirring and birth of a new venture into the theatre called the Repertory Dance Theatre, valiantly brought forth by Peter Michael, young English dancer formerly with the Markova-Dolin ballet, and Marie Mayo, who was for many years a Martha Graham acolyte. Its initial performance was given on March 16th to an interested audience and opened with a departure from the traditional called "Mr. Bach Goes to Town" . . . The Philadelphia Ballet under the able mentorship of Catherine Littlefield, recently returned from an eight week tour of the United States and Canada. This unique company was, as usual, received warmly everywhere and had their greatest success in the ballets *Cafe Society* and *Barn Dance*, two thoroughly American themes . . . The Graff Ballet, too, returning from a tour of the Middle West and South, reports increasing interest in dancing everywhere, in growing dance consciousness . . . Dances in the contemporary mood will be seen on April 20th at the Master Institute as presented by the American Dance Group, among whom will be seen Susanne Remos, Jean Gold, Daniel Negrin and Fanya Chodrem . . . Tamara Toumanova is back in the Massine Monte Carlo Ballet after an absence of almost two years. In the meantime she has co-starred with Ethel Merman in *Stars in Your Eyes* and danced a season with the De Basil Company, both in Australia and America, but Tamara wasn't happy. She claims the inferior dancers got the choicest roles . . . Orest gave a concert in Studio 61 of Carnegie Hall March 30 to an extremely enthusiastic audi-

(*Continued on page* 25)



MIMI KELLERMAN, *recently a bride, adds glitter to the show at George White's Gay White Way*

*Photo—Bruno*

BARTON MUMAW, *seen below in traditional Evzone costume, will appear in recital at Carnegie Hall previous to his departure for the Army*

# DANSEUR

## THE STORY OF

## MY DANCING DAYS

*by* **JULIAN FRANCESCO**

Returning to the fanfare of a new theatrical season at the Berlin Staatsoper after an engagement at the festive Teatre-Exhibition in Magdeburg, and a wonderful vacation, my future looked unusually bright. Soon after our own performances were under way at the Staatsoper, an announcement heralded a six-week engagement of Anna Pavlova and her company at the Theatre des Westens in December. A young Russian refugee dancing with the Staatsoper group asked me to be her partner for an audition before Pavlova. Eugenie had been schooled, like myself, in the technique of the traditional ballet and she had also found the Modern Dance of little interest. We rehearsed long and carefully to perfect an adagio routine for the approval of the great artiste, Madam Pavlova.

When the Pavlova troupe arrived in Berlin Max Terpis received two passes from the great danseuse for her entire season, with a personal request that he come backstage after every performance to discuss the details and make suggestions. Since Terpis often asked me to accompany him I had the good fortune to see the great Pavlova perform night after night. I saw her at her best, and occasionally at her worst, but never did I cease to admire her wonderfully spirited performances. I realized then how hard she studied, not only to achieve distinction, but to keep it.

One particular evening, when everything seemed to conspire against a fine performance, Pavlova failed miserably while doing a double pirouette en point. Her partner stopped her with her back to the audience. It was one of those ridiculous faux pas that never fail to bring a boisterous laugh at school and amateur performances. Pavlova, however, had no intention of eliciting laughter during a serious adagio. Her recovery from that failure was so instantaneous and natural, done with such superb flamboyance and masterful flourish that the audience did not notice the error at all. Pavlova's dancing was always like that. She was not the perfect dancer—but undoubtedly she had perfected the more important art of appearing perfect.

Eugenie's audition had been fostered by her friend, the Russian consul. Following one of the evening performances, Eugenie and I went backstage to dance for the great Pavlova.

Shaking visibly when we started to dance, for fear of failure before the famous ballerina, Eugenie lost her usual poise. I did my best to sustain her in spite of the fact that her balance seemed to have deserted her completely. She ended her *double tours* way out of my reach. The Adagio must have looked frightfully unrehearsed to Pavlova as we faltered and fumbled, missed and stumbled. When at last the ordeal was over for all of us, Eugenie ran to her dressing room crying softly. She knew how miserably she had failed when she wanted to be at her best. I started to follow her when Pavlova called to me, "Young man, do you speak French?"

"Yes, Madam Pavlova."

"You dance with the Staatsoper here?"

I answered in the affirmative.

"I would like to see some of the Modern Dancing that you are doing." Pavlova settled back in her chair.

"I have no routines ready to show," I said trying to excuse myself. I had had no idea that Pavlova might ask me to dance for her alone.

"Oh, that does not matter," she insisted, "just show me some of the movements—anything."

Without music and without advance preparation I moved through some of the Modern Dance sequences that I had learned. When I finished, Pavlova held a private consultation with Monsieur Dandré who stood beside her.

"Thank you," said Pavlova, rising gracefully to leave the stage, "Please leave your name and address with Monsieur Dandré.

I hastened to change from my practice costume thinking that should I give my name and address to the great ballerina I would be waiting as I did once before—for a photograph that never came.

The next time I saw Terpis I mentioned the incident.

"But that is Pavlova's way of engaging her dancers," said Terpis. "You should have given them your name."

The holidays found me really sick for America, home and my family. Knowing that Xmas Eve is a time when families prefer to gather together without intruding strangers I declined one or two invitations from sympathetic German friends. Instead I walked the deserted Berlin streets in the snow watching happy home parties through gaily lighted and decorated windows. I felt lonely; far away from home. I walked on and on in the snow, until fatigue and sleep ended a lonely night of wretchedness.

Xmas night found all the "orphans of the ballet," as Terpis called us, gathered together at his studio apartment. Besides Harald Kreutzberg and myself from the Staatsoper many of the danseurs from Pavlova's company were present. Terpis told us of his plans for a pretentious four-act ballet entitled "Der Letzte Pierrot" with a special musical score composed for the spectacle by Karl Rathaus. This ballet, he confided, would serve for my debut as a dancing star at the Staatsoper. Terpis himself would dance the role for its first world premiere. Thereafter I would take over the important part that required an entire evening of pantomime and dance.

I began at once to create my own dances for "The Last Pierrot." Everything progressed smoothly until three of the German ensemble boys discovered, quite accidentally, that I was rehearsing a stellar role. Soon the entire company knew. From then on they made life miserable for me. The entire ballet company became more and more aroused over their balletmaster's brazen plan to give an important role in the great German Staatsoper to an American.

One night, in the dressing-room, one of the unfriendly Germans snarled, *"Foreigner,* you will *never* dance the Last Pierrot!"

Soon after that Herr Terpis summoned me to his private office.

"Did you see Herr Baldkopf at the offices when I spoke to you about him some months ago?" Terpis asked gravely.

"No," I admitted. "I didn't visit him."

"Too bad. As you doubtless know, certain dancers want the role of Pierrot for themselves. They have more influence than I have when they band together."

Powerful intrigue and a strong influence with the higherups were mighty factors in the Staatsoper. My professional death warrant was being made out by the boys of the ensemble and Terpis would be forced to sign it.

"They are making a mistake," Terpis continued. "If you cannot dance it, I'll see to it that none of them will ever have the title role as long as I am balletmaster here."

The Last Pierrot became shelved—and along with it all my hopes of ever doing something outstanding in Germany.

I continued to dance my small assignments in the German Ballet without interest or enthusiasm. More and more I wanted to return to my homeland where at any rate the possibility of achieving success in the dance would not be strangled by political corruption. I appealed to several of my more affluent relations in America for funds to pay my return voyage home. One by one my relatives replied with "Sorry, but we cannot help." The fact that even my relatives refused to come to my rescue made me believe in the eternal selfishness of the human race.

I found myself alone—a fourth-rate American dancer stranded and penniless in a foreign country.

One evening I wrote a letter to Mrs. Ina Hagenow, the former manager of the Chicago Opera Ballet. I tried to write a cheerful letter in spite of my depression over the state of my professional affairs. What had come to pass since my departure almost three years before? Any news of America would be welcome news. I longed for some miraculous deliverance from the degrading stagnation of a life without a future.

Another summer passed, only this one was lonely and uninteresting. Having no funds, I was forced to sign another two-year contract with the Staatsoper in the fall.

"Before you sign," warned Terpis, "be certain you want to stay in Berlin two more years. Once this contract is signed it cannot be broken or set aside."

When I thought of spending two whole years mopping up the floor of studio and stage with my cheap furnished costumes for the "Modernentanz" my depression reached a point where I didn't care whether I lived on or not. Only a miracle could save me from the living death into which I had been cast, but miracles sometimes do happen. A few weeks after the Staatsoper started a cablegram came from Mrs. Hagenow in Chicago.

(*Continued next month*)

# STANDARDIZATION MOVES APACE

### Through the efforts of the DANCING MASTERS of MICHIGAN

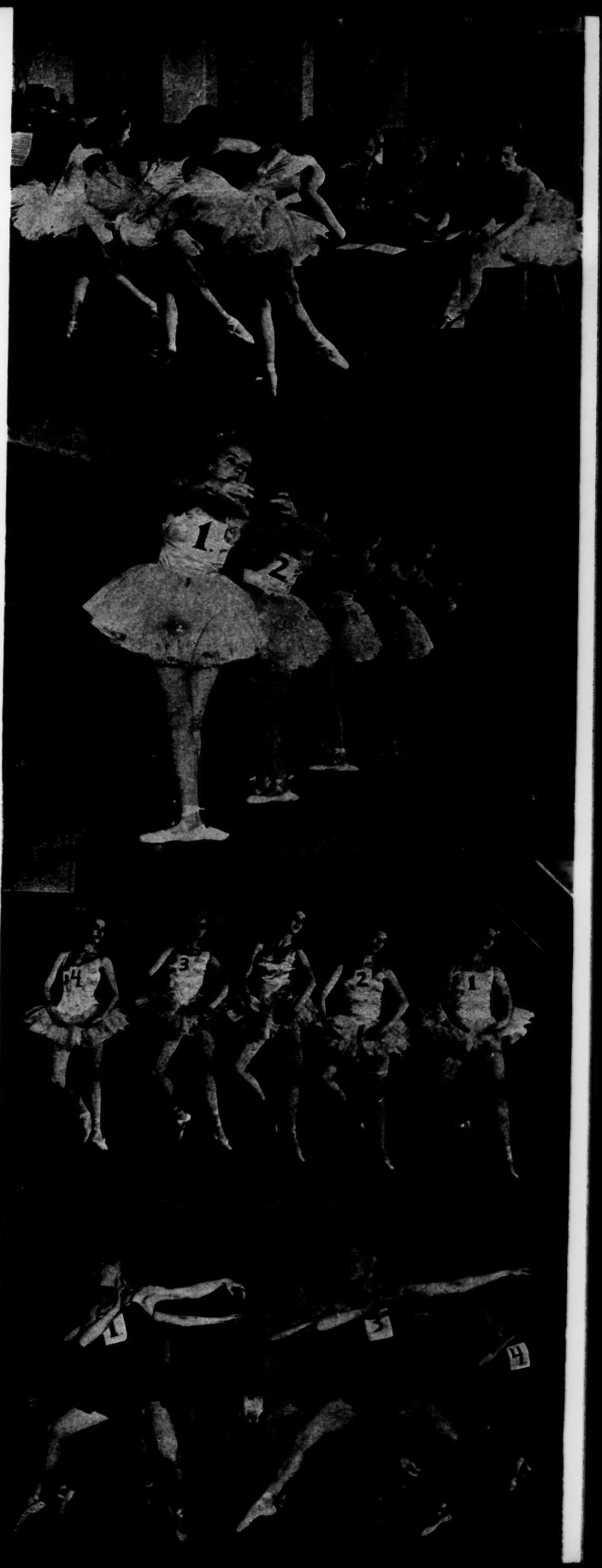
IN SEPTEMBER, 1939, Mrs. Gertrude Jory, the newly elected President of the Dancing Masters of Michigan, appointed a committee whose definite purpose was to suggest some method by means of which the teaching of ballet dancing might be standardized and students graded according to their knowledge and ability. This committee was composed of Mr. Theodore J. Smith, Chairman, Miss Hazel Benedict, Mrs. Louise Burnside and Miss Olga Fricker, all of Detroit. Later Mrs. Sylvia Hamer of Ann Arbor and Miss Virgiline Simmons of Lansing were added to the committee.

At the first meeting of the committee in October, 1939, it was found that the members were of one mind as to the necessity of doing something to eliminate the confusion in the students' minds resulting from the lack of standardized methods of ballet instruction, especially in the case of terminology involved. After much discussion, it was decided to adopt the Cecchetti method of ballet instruction, not only because it had produced such dancers as Anna Pavlova, Lydia Loupokowa, Lydia Kyasht, Thamar Karsavina, Adolph Bolm, Vaslaw Nijinsky, Stanislaw Idzikowski and hosts of other brilliant dancers, but also because there are authentic text books procurable outlining this method, and the method itself is academic enough to be suitable as a basis of examinations. The fact that the Imperial Society of Teachers of Dancing of London, England, founded its examinations upon this same method was sufficient recommendation as to the validity of the system.

The members of the Dancing Masters of Michigan who teach ballet, immediately began to familiarize themselves with the Cecchetti Method through the assistance of Mr. Theodore J. Smith, who had much study with Maestro Luigi Alberteri and Mr. Adolph Bolm, both of whom were prominent associates of Maestro Enrico Cecchetti. At each of the monthly meetings of the association Mr. Smith gave a lesson in Cecchetti Theory or Practice.

As an experiment to determine the reaction of students and their parents toward a system of grading students by means of examinations it was decided that the members of the committee would give Grade I children's examination to their students in the spring of 1940. These examinations were not to be obligatory upon the students, but were to be entirely optional. The results of this experiment were most encouraging. All members of the committee reported that a high percentage of their enrollment elected to take the examination. In each school the percentage of students passing the examination was 90% or over. All

(*Continued on page* 28)



*Top: Members of Examination Board (from left to right)* JACK FROST, OLGA FRICKER, THEODORE SMITH *and* HAZEL BENEDICT *receive curtsy from examinees; Center, top: Pupils of* GERTRUDE EDWARDS JORY *demonstrate port de bras No. I; Center: Pupils of* VIRGILENE SIMMONS *portray one of the simpler variations of a jete; Bottom: Grande pas de chat is assigned to pupils of* OLGA FRICKER.
**Photos by Bob Towers, from Detroit Free Press.*

# CODE OF TERPSICHORE

## *by* CARLO BLASIS

***World's supreme authority upon the Ballet.***
***Published in 1820***

## With Notes *by* ALFONSO JOSEPHS SHEAFE

***First installment appeared in the Nov. 1936*** AMERICAN DANCER

(*Continued from August issue*)

THINGS apparently of very small importance are often turned to great account in the hands of genius. Thus it has been seen that talented artists have greatly profited by the simplest frescoes of Herculaneum, and from the time-worn *bas reliefs* of the Parthenon.

The *torse* of Belvidere has served as a model to crowds of painters and sculptors; indeed, this precious relic of antiquity has formed a school. There are, however, men of great talent, who having first conformed themselves to certain styles, have afterwards left them, and entered upon others. Amongst these may be instanced Annibal Carracci, who, subsequent to studying Raphael, M. Angelo, Titian, Correggio, and the antiques, created a style for himself, which has rendered him immortal. The same may be observed in literature. Theophrastus, the pupil of Aristotle, followed another style than that of his master. Menander, after studying the characters of the former, produced the most perfect comedies of antiquity, and which served as models of Terence, who was imitated by Molière, till the latter, following the example of other great geniuses, traced out a way for himself, and became an original of the first order.*

*There are certain authors who would have the public believe that they are not indebted to the ancients either for style or invention. Even Metastasio, Alfieri, Goldoni, and some others may be accused of this species of ingratitude. Such authors insist that their best works were produced before having become acquainted with those of the celebrated men who preceded them; the excellence of their talents, however, stood in no need of the support of falsehood. Virgil was not the less a great genius for having modelled himself upon Homer; and would these moderns conceal their imitations of the Greeks and Romans? This, indeed, is a contempt and negligence almost unpardonable in men of genius. Would not that curiosity and emulation, so natural to talent, inspire Goldoni with the desire of becoming intimate with Plautus, Terence, Aristophanes, and Molière? Could the learned Gravina keep his scholar, Metastasio, from a knowledge of the Grecian drama? Again, it is certain that Alfieri could never have carried the Italian tragedy to such a pitch of perfection, if he had not previously studied the Greek and French drama, and even Shakespeare too. Voltaire, Boileau, and Molière also, have not been always sincere in acknowledging literary obligations. Justice should be done to those who have had so great an influence on modern fame; without the aid of the ancestral antique, should we have had a *"Gierusalemme,"* a Raphael, and a Racine?

The tragedies of Corneille, who was the father of the French drama, are filled with poetic and tragic beauties, but the conduct of his plots is sometimes defective. He must, therefore, be examined with care; nor should we suffer ourselves to be overcome by the enthusiasm of the poet. He is sometimes sublime, and often original; but his pieces have never any moral object in view, paying, at the same time, but little regard to certain theatrical regulations.

The author of *"Cinna," "Rodogune," "Polieucte,"* and *"The Cid,"* filled with the fire of poesy, and endowed with an exalted genius, created for himself a new style. He appears to have disdained to subject himself to many of the laws prescribed by theatrical legislators. Some of his models he took from a nation whose taste and character were more conformable to his own peculiar manner. The Spanish drama has the honor of having furnished materials to some of the principal productions of the French Sophocles. Spanish pieces, during a certain period, found a good reception in France, and theatrical writers readily imitated them. Exhibitions of heroic Moors, together with extraordinary events attended by stage effect and bustle, were capable of some attraction, and amused the generality.

Racine brought tragedy to perfection; he was well versed in the theatrical art; the conduct of several of his pieces is admirable. He is a master who cannot be too much studied. He is always true, interesting and pathetic; while nothing interrupts the advance of the action. Unfortunately, however, those idle characters, called *confidents,* sometimes prevent him from being perfect in the formation of some of his productions. Thanks are due to Alfieri, for having delivered us from this trifling set of creatures, who have only owed their existence to mediocrity of talent, and it is custom alone that has continued them in modern masterpieces; but genius does not require their ineffectual assistance. These *confidentials* ought not to make their appearance, except when it is absolutely necessary to the plan of action.

In the plots of Racine and of Metastasio, too much uniformity may be observed. In the first, this defect is owing perhaps to that pathetic style to which his genius inclined him; and in the second, it has been caused by his complaisance in conforming himself too much to the desires of musicians, who require that the action of a piece should be subservient to their inspirations. Metastasio is one of the greatest philosophic poets that ever existed. In him the most useful and important truths are adorned by poetry. Being deeply versed in the movements of the human heart, he has painted passions and characters in the most striking colors. Ever under the direction of nature, he is, like her, true, elegant, noble and sublime; no dramatic writer has shown greater resources. He had also the advantage of writing in a language which, of all modern tongues, is the most suitable to poetry. Schlegel, in one of his unaccountable criticisms, affirms that in Metastasio nothing can be found that *strikes the imagination,* and that Alfieri is only read in Italy because it has been *fashionable* to study him. This writer can have but merely turned over the pages of these two great writers, or otherwise he has but a slight acquaintance with the language of the authors upon whom he has made these observations. This in a critic is unpardonable; for a sound opinion cannot be formed of the productions of genius. In every country, where taste and nature prevail, the tragedies of Alfieri must always be *fashionable,* and admissible to the *bon ton;* and the works of Metastasio will ever be admired in nations where learning flourishes.

How has it happened that Schlegel, with all his information and great talent, should have forgotten to notice the genius of Molière and Goldoni, and the excellence of the *"Aminta"?* A malady, caused by the study of the romantic, must have deceived him into these omissions. He requires that Greece, France and Italy, should yield to England and Spain in dramatic works. This Coryphaeus, in the above style, pretends to quote a scene from the opera of *"Raoul de Créqui,"* as a *chef-d'oeuvre* of theatrical effect, and as a model for writers both of tragedy and comedy in France. The extraordinary penetration of his mind has induced him to panegyrize the operas of *"Nina"* and *"Richard Coeur de Lion,"* passing over in silence productions of acknowledged excellence. This German critic has not spared even the writers of *Vaudevilles,* for he cites the miserable piece called *"Le Désespoir de Jocrisse,"* as the only performance of that kind worthy of notice. Such criticisms as these are extremely injurious to rising talent, and very little attention should be bestowed on them.

Zeno was one of the restorers of the modern Italian drama, and he served as a model to Metastasio. His manner is learned, free, and full of fire. He treats on the passions like a master; working on the affections, and keeping interest awake. It were to be wished that in some of his pieces there had been fewer incidents, for they are in some cases so abundant as to draw the attention of the spectator too much from the principal action. A pomp of style is every where observable in his works; he is ever varied, and always dramatic; his language is always equal to his subject; in short, he may be considered as the Julio Romano of the Italian theatre. It ought to be observed, also, that all his scenes are accompanied by a moral.

Alfieri modelled himself at once upon the Greek, English, and French theatres. Of the first, he imitated their beautiful simplicity; he followed the peculiar manner of the second in the vigorous pictures they have drawn of strong passion; and conformed himself to the classic regularity of the third. Such a learned acquaintance with national style, joined to his own creative genius, rendered him equal to the greatest dramatist. According to my humble opinion, Alfieri is the most irreproachable and correct of all dramatic writers.

Molière, the father of modern comedy, is the most perfect of comic poets. To the composer of Ballets, he presents an extensive field for study, and his pieces may be turned to great account in the pursuit of this object. The design, conduct, and characters of these excellent comedies should be most carefully examined, they are pictures of nature.

(*Continued next month*)

# BULLETIN

## DANCING MASTERS of AMERICA, Inc.

### *by* WALTER U. SOBY

"RUMBA VERSUS FOX TROT"

APPARENTLY, from reports, the rumba is growing in popularity. While rumba has been danced considerably in the larger cities (especially in New York) for some time, it has not been taken seriously in the smaller cities until this winter. Ballroom teachers have been stressing the "Learn the Rumba" slogan in their advertising and it is finally attracting attention. Rumba has also been used in the movies a great deal this season. Advanced ballroom dancers who in the past have been somewhat wary of even trying to learn the dance are now beginning to take an interest in it. Many claimed there was no use learning it as there were no places to dance it. They find now, however, that rumbas are being played at dances, night clubs, etc. Orchestra leaders are now finding it necessary to have orchestrations in their music books to meet the requests for rumbas.

The latest dance tunes are beginning to carry a Latin American swing which decidedly suggests rumba. In fact, the recent orchestration of *Frenesi* has a subtitle "Rumba Fox Trot." The idea apparently being that it can be used as a fox trot as well as a rumba. If combined subtitles are used by music publishers there will be confusion. If rumba is to be popularized it will be necessary to have the right music for it and not have two rhythms in the same compositions. Several years ago, when the drastic change in dancing occurred, we finally had as the popular dances of the day the fox trot and one step. There were equally as many one steps played as there were fox trots. For several years, the orchestrations were subtitled either "Fast Fox Trot" or "Slow Fox Trot." Ultimately, the one step passed out of existence. This was perhaps due to the change made in dance music whereas all dance orchestrations were being written in 4/4 time and the 2/4 tempo that had been used for the one step was dropped. The music for rumba and fox trot must be kept distinctive otherwise we will have a repetition of the fox trot and one step situation.

It is quite definite that the country at large is rumba conscious. This has meant extra patronage for ballroom teachers and can be a substantial financial benefit if all concerned will work together and make the dance more popular. This brings up another important question for dance teachers. "Are we all teaching the same steps?" Naturally I refer to the fundamental technique or steps of the dance. Beside these basic steps there are many fancy embellishments that may cause confusion.

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### CONGRATULATIONS

Many favorable comments have been received regarding the "New Dance Records" service now appearing monthly in the American Dancer Magazine. Busy dance teachers find the listing of suitable records as selected by Mr. Williard Hall are a great time saver in buying records. The tabulation of "speed in measures" is particularly helpful. We sincerely hope this service will be continued.

### CLUB ACTIVITIES

The D. M. of A. affiliated clubs have been quite active during February and March between regular meetings, all day normal schools or two day conventions.

The South Texas Association of Dancing Teachers, Affiliated Club No. 3 held their annual convention at the Rice Hotel, Houston on March 1 and 2. The faculty for Sunday, March 2 included Edna Lucile Baum of Chicago, Paul Mathis of New York, Elmer Wheatly of Waco, Texas, and Camille Long of Austin, Texas. On Saturday, March 1, Christin Streetman gave a talk on costuming, Kay Polk on Stage Make-up, Florence Keating on Folk Dancing, Dick Taylor on Square Dancing and Lucille Burkett on Dance and Physical Education. The Convention closed with an entertainment by pupils of the Club members which was in charge of Miss Florence Coleman, Mrs. Emmamae Horn, President of the Club was General Chairman.

### DETROIT, MICH.

The Dancing Masters of Michigan, Affiliated Club No. 4 held their annual spring normal school on Sunday, March 30 at the Book Cadillac Hotel, Detroit. Those featured on the Dance Instruction program were Berenice Holmes, Ballet, Phil Osterhouse, Tap, Gertrude Edwards Jory, Character, Eddie and Ruth Ingels Hanf, Advanced Tap, Theodore J. Smith, Cecchetti Technique, and Eddie Lebaron, Rumba and Conga. The meeting closed with a Banquet.

### NEW ORLEANS

The Louisiana Assn. are planning a British War Relief Festival the last week in June. As a result of the financial success of the Krewe of Saltamus Ball held in February, six round trip tickets have been awarded members of the La. Assn. for a trip to New York to attend the Annual Convention of the D. M. of A. this summer. Miss Marie Laurent, Secy. of the Club edits a monthly news bulletin entitled "Dance Light."

### NEW YORK CITY

The Dance Educators of America, Club No. 24, held their regular meeting at the Park Central Hotel, New York on Sunday, March 23. The program for the day included Phyllis Henne Eastwood who taught a Novelty Tap Routine, Madame Hilda Butsova, Ballet, Diosa Costello who is appearing in *Crazy With The Heat* demonstrated Latin American dances. She was assisted by Herbert Lee.

### HARTFORD, CONN.

The Dancing Teachers Club of Conn., affiliated Club No. 18, held their regular meeting at Soby's Studio, Hartford, on Sunday, March 16. The "Bristol Hop," a local ballroom dance was demonstrated by the son and partner of John W. Tye. President Yolan Szabo taught rumba and fox trot routines. Miss Florence M. Greenland continued her instruction in Baton Swinging. Joseph P. Neville was Master of Ceremonies and Charles L. Christensen was Sergeant at Arms.

### GEORGIA CLUB ELECTS NEW OFFICERS

The Georgia Dancing Masters Association elected Bert Bertram President, Marion Bailey Springer, 2nd Vice President, and Jack Rand, Secretary-Treasurer at their regular meeting held at Atlanta on Sunday, March 9.

### SAN FRANCISCO

Publicity Chairman Mrs. Agnes Williams of the California Association Teachers of Dancing, Club No. 13, reports they had a very successful and enjoyable "cocktail party" at the studio of Ollie Hemphill on Sunday, March 9. Guests for the day were Lazar Galpern and family, Archie Prince and Walton Biggerstaff. Mr. Hemphill and assistant, Miss Betty Berry presented a delightful Gaucho number.

### WISCONSIN CLUB

Report from Jack E. Wolfram, Secretary of Publicity of the Dancing Masters of Wisconsin, Affiliated Club No. 12, indicates that their Club has been quite active this winter with excellent attendance at meetings. The January meeting was held at Gellman's Studio, Milwaukee with President Leo T. Kehl and Jack E. Wolfram teaching Ballroom, Elsie Stigler of Chicago, Tap. Mrs. Gellman taught Spanish and Edna Christensen Flag Swinging. William J. Ashton, Secy. of the Chicago Assn. was guest for the day. The February meeting was held at Brownee Brown's studio at Racine, Wisc. Teachers for the meeting were Louise Ege, Billy Warmolts and Mr. & Mrs. Gleason of Chicago. The March meeting was held at the Jack Wolfram Studio at Beloit, Wisc.

### PITTSBURGH, PA.

Ruth Barnes of Altoona, Jay Dash, of New York City, and Oscar Conrad of Columbus, Ohio presented a three hour program for the Dancing Masters of Pittsburgh, Affiliated Club No. 10, at the Barth Studio, Pittsburgh on Sunday, March 16. After a dinner at Angelo's Restaurant the members returned to Barth's Studio where a Floor Show was presented.

### BOSTON

The Dancing Teachers Club of Boston held their annual election of officers at their February meeting held at the Hotel Bradford, Boston, Feb. 16. Miss Ruth I. Bryne was elected President, Miss Lillafrances Viles, 1st Vice President, Miss Helen M. Whitton, 2nd Vice President, Miss Hazel Boone, Secretary-Treasurer, and Mrs. Doris Tower, D. M. of A., Delegate Director. The Boston Club have been sponsoring several outside events this season such as the Youth Ballet Matinee, a Lecture Demonstration by Lillian Moore and Albertina Vitak, a Lecture by Walter Terry and a tea for the members of the Ballet Russe at Mrs. O'Gorman's Studio, Feb. 19.

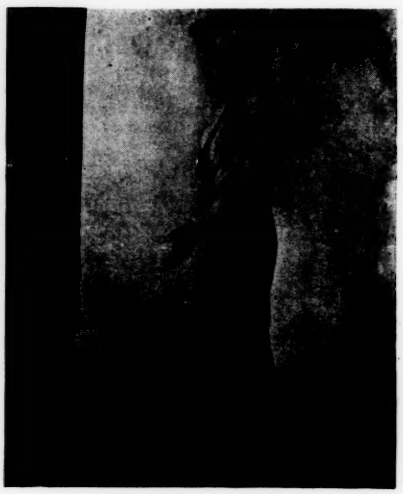
It is with regret that we announce the death of Fred T. Bridge who passed away Feb. 6, 1941. Mr. Bridge was one of our oldest members having joined the D. M. of A. in 1895. He was an honorary member of the Boston Club.

# STUDENT AND STUDIO

• NEW YORK, N. Y.—Announcement was made this week of the formation of the Association for the advancement of the Dance, an organization which will undertake promotion of dance interest among the general public with the special purpose of increasing dance school enrollment. Sponsors of the new association, first of its kind in the dance field are the two leading national dance publications. THE AMERICAN DANCER and the Dance, and four nationally known theatrical supply firms serving the profession: S. Capezio, Dazian's, Maharam's and Selva and Sons. Others will be added later. Executive director is Paul R. Milton, former editor of the Dance magazine. First activity of the new association is a series of six special morning showings throughout Easter week of *Ballerina*, the French feature film based on Paul Morand's novel, starring Mia Slavenska, which had national success in this country two seasons ago. Every morning at 10:00 A. M. from April 14 to 19 inclusive, *Ballerina* will be shown at the Little Carnegie Playhouse on West 57th Street, at special low group rates. At each

# HONOR ROLL

*Top*: *Jane Ann Spangler of the* KITTY MACDOWELL SCHOOL, *Morgantown, W. Va.* 1. *Dorothy and Lorenz, team name of Larry Simonds and Partner,* MODERNISTIC STUDIO, *Providence, R. I.* 2. *Joycelyn Roussel, pupil of the* DOROTHY BABIN SCHOOL, *New Orleans.* 3. *Nancy and Dean Wendlan, daughters of Lieut. and Mrs. Cove Wendlan, honor students of the* LATHAM SCHOOL, *New London, Conn.* 4. *Mary Bray, Marjorie Harras, Chloe Hayes, talented tap dancers of the* IRMA HART CARRIER STUDIO, *Havana, Cuba.* 5. *Mary Alice Holmes, pupil of* DOROTHY BABIN, *McComb, Miss.* 6. *Wynken, Blynken and Nod, presented at the Children's Mardi Gras in Nashville, Tenn. Choreography by* ELIZABETH BRYANT COMBA. *Left to right: Margaret Tritschler, Barbara Collinsworth, Marion Malone, Sammie Louise Jenkins, Shirley Tritschler, Nan Gore, June Trollinger and Ann Edwards. Photo: Steve Hood. Lower right: Max Wagner, talented pupil of the* DOUGHERTY SISTERS SCHOOL, *Chester, Penn.*



performance, a prominent dancer will be present to act as host and to address the audience. On its previous showing around the country, *Ballerina* was seen by nearly 100,000 students in special groups, and teachers reported sharp increases in dance interest. Following *Ballerina*, the association expects to undertake other promotional activities to increase public interest in all forms of the dance.

• NEW YORK, N. Y.—The N. Y. Society of Teachers of Dancing, has had a season of well-attended meetings and good programs, presented by Dorthy Kaiser, program chairman. The N. Y. S. adopted Henry Ford's book "Good Morning" as their manual of square dances. The closing meeting and luncheon will be held Sunday, April 27 at the Hotel Astor, at which the election of officers will take place.

• CALIFORNIA—On the regular Folk Dance series at the Los Angeles Public Library, two programs were given in February, Swedish dances and Czechoslovakian dances. On March 5, the program presented Hungarian Dances led by Sam Weinfeld.

•

Jerry Mack is setting special routines for several picture stars at the Maurice Kosloff studios, while Mr. Kosloff devotes himself largely to the large social dancing groups he has developed.

•

Myra Kinch and her group appeared in concert in Redlands on March 2.

•

The Rumba club which meets under the direction of Nico Charisse on Wednesday nights, presents many entertainers. On Feb. 26, they included Anita Camargo, Johnny Boyle, Nico and Sid Charisse and Faith Bacon.

•

The California Ballet Company, assisted by civic minded citizens of Los Angeles, have formed a non-profit organization to present all of the cultural and educational subjects necessary to a dancer, in a school to develop new members for the Ballet company. The subjects present beside dance practice daily, technique, composition, notation, music, history and costume design.

•

Letitia Innes is opening a school of dancing on San Francisco's famous waterfront near Fisherman's Wharf.

• NEW YORK, N. Y.—Vincenzo Celli is now operating his own school in the Y. W. C. A. building and many stars of the Ballet Russe may be seen daily in his classes.

• NEW YORK, N. Y.—Sergei Temoff, dancer and teacher is preparing a program of ballet for April 19 at Montclair, N. J. One of these will be the well-known *Aurora's Wedding* which will feature Frances Farnsworth and Mr. Temoff, as well as Mr. Temoff's advanced pupils. Loretta Young, Hollywood start, is back in New York on vacation, is again studying with Mr. Temoff, in preparation for her forthcoming role in *Ballerina*.

• ROCHESTER, N. Y.—Marc Platoff of the Ballet Russe gave an afternoon class to an enthusiastic group at the Denio School, when the company was playing there that day.

• NEW YORK, N. Y.—Maurice Kosloff is flying to New York after his personal appearance tour closes with his group of dancers in the middle of April, to stage numbers for a great benefit show for European refugees which is being planned for a May 1 opening.

• NEW YORK, N. Y.—The student groups of Blanche Evan will give a demonstration on Sunday afternoon, March 30, featuring the creative work of children from the ages of four to ten years.

• WINDBER, Pa.—The Lion's Club of Windber staged a charity show, at which Agnes Shontz presented an original number called, *The Mark of Zorro* which created a sensation when shown. Miss Shontz teaches in her mother's studio in Windber.

• SOUTH ORANGE, N. J.—*The Village Vogues* presented at Columbia High School on Saturday, March 1st, by the South Orange Rotary Club featured a dance revue under the direction of Miss Leona Turner of the Turner School. The climax of the revue was a group of ten girls in the Rotary colors of blue and gold. Miss Turner who coached all the numbers was the soloist.

• HYDE PARK, Mass.—Students of the Lillafrances Viles School gave a series of benefit recitals here for the Unitarian Church, local draftees, and the Barnard Memorial Group. At a recent meeting of the Dancing Teachers Club of Boston, Miss Viles was again made chairman of the Convention to be held in September.

• BOSTON, Mass.—The Hazel Boone School recently sponsored a Youth Ballet Matinee, which was followed by a tea at Mrs. O'Gormans' studio. The Dancing Teachers Club is presenting a Lecture-Demonstration by Miss Lillian Moore and Miss Albertina Vitak for March 30.

• MILLS COLLEGE, Cal.—The barnstorming tour which Marian Van Tuyl and her group made of California, and nearby states proved so successful that the modern dance will again be featured at Mills College this summer. A series of concerts will be planned. Courses at Mills this summer are scheduled from June 29 to August 8.

CALIFORNIA

• LOS ANGELES—Students of the Belcher School appeared in an informal recital recently, which had quite a success.

•

Gower and Jeanne had a very successful engagement at the Ambassador's Cocoanut Grove here and are now in Florida.

•

Kay, Katya and Kay, due to a rerouting of their schedule are not appearing here until the end of March.

• HOLLYWOOD, Cal.—Rafael Cansino who was teaching at the Barbara Perry Studio in Hollywood, died suddenly on March 19. He was the youngest brother in the famous Cansino family.

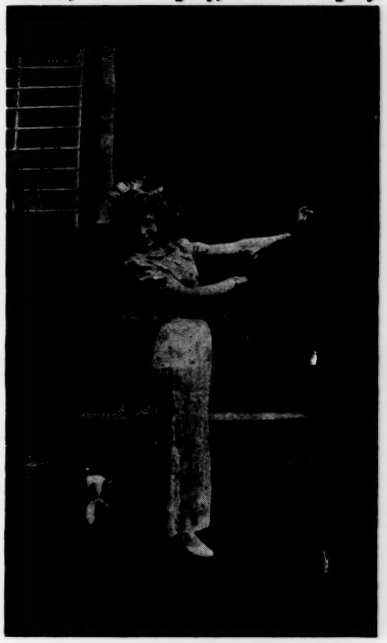
•

Virginia Johnson and her group will make their second west coast tour in March playing universities and theatres up the coast to the Canadian border and back again.

• DALLAS, Texas—Sam Bernard, local dance maestro for twenty-one years and one of the South's foremost authorities on social dancing, has been appointed state supervisor for Texas by the Chicago D. M. A. Mr. Bernard says that the dance teacher of the future will have a great deal to say in the planning for leisure time recreation after the war, as tremendous replacements in many industries will give millions of people many hours of leisure time.

# HONOR ROLL

*Top: Joyce Thompson, winner of the silver dance bracelet for accomplishing thirty-two fouettes, sur le pointe. A pupil of the* KITTY MACDOWELL DANCE STUDIO, *Morgantown, W. Va. Bottom: Ballet class of the* LATHAM SCHOOL OF THE DANCE, *New London and Waterford, Conn. Left to right: Judith Voyer, Janice Sistare, Margaret Bisconti, Anne Lambdin, Gloria Quimby, Katherine Bisconti, Doris Taffany, Frances Tiffany.*



# HONOR ROLL

• CHICAGO, Ill.—The Chicago National Association of Dancing Masters announces the following one hundred Regional Directors and forty state supervisors: Alabama: Nancy Lum, Supervisor; Augusta Van McClendon, Hazel Robinson, Regional Directors. Arizona: Forrest Thornburg, Supervisor; E. Paula Revere, Regional Director. Arkansas: Dorothy Donelson, Supervisor; Hazel Griffin, Kathryn Gordon, and Mary Joyce Long, Regional Directors. California: Harriet S. Rennick, Supervisor; Mrs. C. H. Leger, Winifred Travis, Dorothy Sweeney, Regional Directors. Colorado: Margie O'Neill, Supervisor; Mary Kelleher, Nelda Johnson, Regional Directors. Connecticut: Lorraine Neville, Supervisor. Delaware: Mrs. Joyce Potter, Supervisor. District of Columbia: Adelaide Courtney, Supervisor; Lulu J. Choate, Regional Director, Florida: Phyllis Kapp, Supervisor; Elaine Hostetter, Ella May Holder, Mrs. R. W. Bouldin and Edith Kirkland, Regional Directors. Georgia: Marion G. Rhyne, Supervisor; Gertrude Williams, Marie G. Youmans, Mrs. Margaret Tully, Regional Directors. Idaho: Gladys Pinkerton, Supervisor; Margaret Stanley, Regional Director. Illinois: Grace Bowman Jenkins, Supervisor; Virginia Zimmerman, Selma H. Kissel, Georgette Werner, Katherine O. Cromwell and Marilouise Elder, Regional Directors. Indiana: Marjory Jeanne Field, Supervisor; Beverly Black, Maxine Mollenhour, Reid C. Mariatt, Ione Kingsbury, Regional Directors. Iowa: Betty May Harris Wells, Supervisor; Eleanor Plamondon, Cecilia McFerran, Dorothy Minear, Rose Lorenz, Hazel Bergh, Regional Directors. Kansas: Mrs. James Cavanees, Supervisor; James Cavanees, Jerome Cook, Colin Phelps, Leon Amos, Regional Directors. Kentucky: Ethel Welch Nagel, Supervisor; Krystal Smith, Alice Hall, and Lily Wills, Regional Directors. Louisiana: Elliott Vincent, Supervisor; Dorothy Babin, Marion Gray, Clarise Roan, Lillian Stovall, Regional Directors. Massachusetts: Dorothy Svenson, Supervisor; Dorothy Wright, Regional Director. Michigan: Catherine B. Sullivan, Supervisor; Edwina Wright, Edith Laurie, Virgiline Simmons, Arthur Kretlow, Regional Directors. Minnesota: Miriam Phillips, Supervisor; Arvis Darrow, Muriel Kuebler, Stark Patterson, Regional Directors. Mississippi: Whitford Price, Supervisor; Treeby V. Poole, Frances Hickman, Amanda Sweet, Regional Directors. Missouri: Harry Wolfe, Supervisor; Minette Buchmann, Mary Bishop, Gus Erikson, Shirley Pierce, Regional Directors. Montana: Marguerite Wentz, Supervisor. Nebraska: Evelyn Kelly, Supervisor; Mrs. O. W. Farrand, Edward H. Fish, Regional Directors. New Jersey: Leona Turner, Supervisor. New York: Monica Cahill, Supervisor; Lois Newman,

(*Continued on page 25*)

*Left top: Festival of the Dolls, as presented by the* ELIZABETH KOLP SCHOOL OF DANCING, *Richmond, Indiana. Left to right: Marilyn Kreighbaum, Joanna Fisher, Arline Reed, Dora Mae Combes, Marilyn Fahrenholz, Dottie Alice Gowen, Jeanette Hall, Jean Crouse, Audrey Neilson, Joan Wilhelm, Katherine Hagler, David Benson, Dick Unger, Sue Glass, Darlene Fleisch, Vonine Keplinger, Jane & Jean Campbell, Kay Glass, Margaret Keiser. Left bottom: New World Ballet with choreography by Mildred and Kathryn Reamey of Little Rock, Ark. Left to right: Joy Shoemaker, Betty Hurst, Genevieve Dickinson, Julianne Jackson, Mary Ann Hill, Beverly Boyd, Almeda White, Alva Chauvin, Ann Duncan, Meralen Reed, with Kathrine Bush and Miller Gewin. Top right: Rita Lelacheur and Rita Moore Will, professional dance students of the* LILLAFRANCES VILES SCHOOL, *Hyde Park, Mass. Photo: Kazin. Bottom right: Chart-Frame method which* MME. DUVAL *of New York claims will straighten the spine and aid in the development of breathing and simplifies the study of pirouettes.*

## STUDENT & STUDIO

(*Continued from page 24*)

Mildred Pond, Mrs. T. B. Rooney, Regional Directors. North Carolina: Helen Powell Poole, Supervisor; Mignon Sisson, Mrs. W. E. Davis and Frances Henderson, Regional Directors. North Dakota: Hannah Kate, Supervisor. Ohio: Clement O. Browne, Supervisor; Virginia Dove, B. E. Kotschonis Paulina Miller, Glenn Shipley, Regional Directors. Pennsylvania: James Sutton, Supervisor; Martha Rose Schweibinz, Walter Keenan, Jr., Robert D. Kirkpatrick, Regional Directors. South Dakota: Johna Dee Stemler, Supervisor; Vaughn R. Larsen, Regional Director. Tennessee: Marjorie Duckett, Supervisor; Pauline Kirkpatrick, Lillian B. Schiller, Inez Hyder and Babe Hamilton, Regional Directors. Texas: Sam Bernard, Supervisor; Dorothy Bonner, Grover C. Abel, Billie Nation, Bertha Lacey, Pauline H. Lowrrey, Florence McRimmon, Regional Directors. Utah: Mrs. S. W. Reed, Supervisor. Washington: Ruth Dorothy, Supervisor; Roberta Epperson, Regional Director. West Virginia: Helen Cox Schrader, Supervisor; Mary R. Hinneman, Jack Gately, Regional Directors. Wisconsin: William Gellman, Supervisor; Gladys J. Garot, Phyllis Ferris, Vespa Chamberlain, Marion Green. Martha Erickson, Regional Directors. Wyoming: Betty Barbour, Supervisor. Canada: S. Titchener Smith, Supervisor; Catherine Simpson, Gladys Forrester, Regional Directors. Traveling Regional Director at large: Bertha C. Nast.

Included in the lists were the following committee chairmen: Robert A. Cambell, Chairman, Committee of Constitution and by-laws; Jerome Cook, Committee of Terminology; Pearl Allen, Committee on Advertising and Publicity; Jimmy Sutton, Committee on Entertainment; Jack Wolfram, Committee on Resolutions; Elsa Stigler, Committee on Grievances; Pearl Allen, Honorary Membership Committee; Celestine P. Cirode, Convention Reception Committee; Josie Corbera, Committee on Music; Louise Egg, Convention Banquet Committee; Miriam Phillips, Installation of Officers Committee; Edna Christensen, Convention Information Committee; Robert A. Campbell, Finance Committee; Wm. J. Ashton, Committee to Consider Affiliation with other Associations; Harry Hessler, Election Committee.

## VIA THE GRAPEVINE

(*Continued from page 17*)

ence. He presented a suite of Russian, character and Spanish dances . . . Tashmira is scheduled for a concert tour in the near future . . . Mia Slavenska, ballerina of the Massine Ballet, will leave that company soon to star in a Hollywood movie, after which she will delight and edify American audiences with a coast to coast concert tour which will more than likely do a great deal to stimulate dance interest for, to our way of thinking, Slavenska is the acme of technique . . . Harrison and Fisher have just completed an engagement at Loew's State on Broadway . . . Edward Caton has departed for his home in Cleveland after the close of the Ballet Theatre. He will again go to Cape Cod this summer to conduct a ballet course with Muriel Stuart . . . Joan McCracken, Dania Krupska and Muriel Gray are the soloists in the current Radio City Music Hall stage show. D'Angelo and Porter are also featured on the same program . . . Viola Essen's blonde hair is very beautiful, but we like her better as she was. It was her lovely mantle of dark hair that distinguished her as the classic ballerina. . . . Carmen Amaya, who is appearing at the Beachcomber, appeared on the Relief to Greece program at the Radio City Music Hall March 28 and had the customers standing up in their seats and demanding an encore . . . George Feinberg of Dazian's was one of the lucky passengers who escaped serious injury in the plane wreck near Atlanta, Georgia. The congratulations of friends which poured into the hospital to greet him were acknowledged with clever epitaph-like cards reading:

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## YR. PAL JOEY

(*Continued from page* 13)

terest. I told myself: This is for Me. I got busy at every public library wherever I could find one. I read voraciously. I studied ballet in print like a fanatic. I really regret I didn't spend more time in a class but the truth is that my longest period in a class, aside from my childhood excursion into dancing, was a two week course with Bernice Holmes in Chicago. I do feel that ballet literature has something to offer the dancer quite apart from the physical side of dancing. It creates a thinking artist. Here is a thought for the day: Ballet dancers do not read enough. Frequently their world is bound on one side by the classroom, and on the other by other dancers. They lose all contact with reality; they stagnate. They improve their plies and jumps to the sad exclusion of their development as artists. Look at the modern dancers, God Bless them. At least, of them you can't say that they are limited to the physical side of dancing. They have knowledge, awareness, eagerness to understand social changes. Why does the ballet dancer cut himself off from knowledge of the world outside ballet? He will never create anything if he cannot interpret what he sees. Why mince words? If ballet is to be art, let it be vital, fresh art, art with a meaning for its audience. Let it say something, anything!"

He woefully regrets the exigencies of a professional career, which keep him from seeing every ballet company which comes to town. He is a great admirer of Anthony Tudor, Massine, Lichine, especially the latter. He believes, and with justice, that the virile male dancer is the most commanding figure on the ballet stage, but virile he must be.

Mr. Kelly insists that the true nobility of the dance world is the unsung teacher, who spends his life devoting his creative energies to straightening his pupils knees and toes, and in producing artist technicians; those energies which could be bent to creating theatrical art.

"Personally," he says, "I loved teaching kids. I was behind the eight ball myself as a child in dancing class so I know what kids really like and want."

His approach to teaching is as fine and earnest a thing as can be met with anywhere. In the same show, there is a dancer who comes from his school in Pittsburgh, and he beams on her like something he has just hatched personally out of the egg.

Mr. Kelly wears his success with poised sprightliness. "I feel," he says, "like a little boy who has just been handed a carnival on a platter and doesn't quite know why, or what to do about it."

He has had previously to this show, a small part in *Time of Your Life,* as an unemployed hbofer. William Saroyan, who wrote this, has been to see Pal Joey nearly every night since he came to town not long ago. It isn't hard to see why the strange, out-of-this-world Joey would exert this fascination over Saroyan who thinks in terms of no other kind of human being.

Mr. Kelly has also done the choreography for several shows, including Billy Rose's Diamond Horseshoe revue, and is interested in further work along these lines. He has had attractive offers from Hollywood, but probably the instinct of self-preservation keeps him from taking the plunge. He looks at Hollywood with a question in his eyes. Broadway is his stamping ground. Hollywood just might represent a fate worse than you know what. At any rate, he is happy in what he is doing and feels that any creative work in the dance must necessarily be done on the stage, not in the movies.

He now gets the fifteen minute call, and is about to get into his first act clothes.

"I am afraid I make poor copy," he says ruefully, "I have no great message for the world. I have practically no eccentricities. I don't even have a birds' egg collection. However, I eat and drink regularly, and I make merry (less regularly). And I absolutely insist (his eyes light up with the fire of the zealot) I am the best polka dancer in any part of the world and I don't care who knows it."

This confession apparently is torn from unimagined depths, because he stops making up for the show and glows visibly.

What about his future? He says that he will probably dance until his hair and teeth fall out, and even that won't be the end.

"I guess" he says "I'll dance until my knees buckle under." See you in fifty years Gene. We'll still be your fan.

P.S. This is real. This is earnest. Gene Kelly will meet all comers at the Polka, from anywhere, blindfolded, and with his two arms tied behind his back. Now the gauntlet is flung.

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## BALLET IN LONDON

(*Continued from page* 10)

May Collin herself was danced with real dramatic intensity by Diana Gould who certainly is a great asset to the little company. With the possible exception of Lydia Sokolova I regard Diana Gould as the best artist of the ballet that England has yet produced.

All the numbers in *Divertissement* were arranged by Keith Lester, and except for a dreary *pas de trois, Waterfront,* they were not a bad bunch. To Scarlatti music Prudence Hyman danced a *pas de deux* admirably; she was partnered by Igor Barczinski who, as in *Concerto,* was given nothing at all to do. The first movement of the Tschaikovsky piano *Concerto No. 1 in B Flat Minor, Op. 23* was used as an adagio for Helene Wolska supported by Keith Lester. From a purely technical standpoint she danced it very well indeed, but she lacks the manner and assurance of the traditional classic danseuse; and despite its beautiful melody the concerto should never have been used for such a purpose. A classic adagio to be really effective should build up and up; and the first movement of that concerto being only one part of the whole composition trails away at the end and the adagio of necessity followed suit and resulted in a very decided anticlimax. The high spot of the whole evening's entertainment was Diana Gould in a number programmed as *"E.N.S.A. 1890."* Clad in a costume of broad bands of red, white and blue with a neat little bustle —or was it an outsized bow—behind, Miss Gould indulged her genius for comedy to its fullest extent. She was the whole of the much talked about naughty nineties, and was prepared to book a date with the entire male audience which was falling over itself with laughter and excitement. She took endless curtain calls and she more than deserved every one of them. If the first night of the Arts Theatre Ballet was not an unmixed blessing it was certainly a great personal success for Diana Gould.

I hope that Mr. Rubin's bold experiment will have the luck it deserves, but with a limited audience and in an evacuated and blacked-out London I cannot feel very hopeful about it.

During the month of February, The Arts Theatre Ballet were on tour, visiting Nottingham and Southsea. In both these towns the classic ballets, *Swan Lake* and *Giselle,* were danced though in each case not more than one act was given, and in the case of *Giselle* only the second. *Swan Lake* received excellent performances from both Prudence Hyman in the more familiar "white act" and from Helene Wolska in the ballroom scene, Act 3. The latter, in particular, danced brilliantly the extremely difficult *pas de deux* which includes the famous *coda* and *thirty-two fouettes.* Prudence Hyman recalled to many memories of Markova, a not unnatural state of things, for on many occasions during the Markova-Dolin Ballet she deputized magnificently for her. Wolska, on the other hand, in this writer's opinion, outshone all previous performances given by the Vic Wells Ballet dancers or Markova's own rendering of the forementioned *pas de deux* and *coda.*

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April 1941.

## STANDARDIZATION MOVES APACE

(*Continued from page* 19)

members reported a very great interest shown by the students in the necessary preparation for the examination and a decided spirit of interest and co-operation shown by the parents. As a result of the examination a marked improvement was noted in all classes not only in the understanding of dance theory and standard of execution of steps, but also in the spirit of approach to study and practice.

As a further experiment it was decided to bring Maestro Vincenzo Celli, a pupil of Maestro Cecchetti for several years, to Detroit for a week's intensive coaching in Cecchetti technique. Mr. Celli spent the week of June 24 to 29, 1940 in Detroit. His program consisted of four daily classes, one of which was limited exclusively to teachers and the others open to both teachers and students. The enrollment in these classes was much higher than had been anticipated and the interest shown by both teachers and students was most encouraging.

At the annual meeting of the Dancing Masters of Michigan in September 1940 the committee was requested to continue in its work. A definite progressive course of activity has been planned for the season including examinations in Grade I and Grade II Children's Ballet Technique. A Board of Examiners was appointed including Mr. Theodore J. Smith, Mr. Jack Frost, Miss Olga Fricker and a substitute examiner Miss Hazel Benedict. This season the examinations are to be given not only to the students of the members of the committee, but to all students of any teacher in the association who has himself passed the examination. At the present time there are only a few teachers left in the association who have not applied for and passed the examination. It is hoped that by the first of May all teachers of ballet in the association will have fully qualified so their students will be eligible for the examinations.

While it was thought wise for the first year or two to limit the examinations exclusively to children's work, the adult students in most cases have elected to take the examinations realizing the great benefits they receive through the preparatory work in elementary technique.

The activities of the Committee have become sufficiently well known in Michigan to attract the attention of one of the largest newspapers in the State and on Sunday, February 2 the Detroit Free Press devoted an entire page of its rotogravure section to pictures relating to the Cecchetti Ballet examinations, accompanied by an interesting story outlining the objective of the Dancing Masters of Michigan.

The Dancing Masters of Michigan are greatly encouraged by the success thus far attained in their endeavor to raise the standard of ballet instruction. They realize that what has been accomplished is merely the first step, and they sincerely hope that the other associations will join with them. Through such co-operation a united ballet front in America may be achieved.


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## BELIEVE IT OR NOT

(*Continued from page* 9)

enough to frighten good spirits too. Their tribal dance, which I witnessed, lasts for three days, without pause for rest or nourishment, other than the native vegetable beer.

*Vilavilairevo*, the annual fire-walking ceremony of the Fiji Islanders during which the natives walk and dance with bare feet on white-hot rocks without burning themselves, has long puzzled travelers.

First, a circular shallow pit about thirty feet across is dug and filled with dry branches and fire wood. A torch is applied and then the stones are rolled in on the blazing pit and allowed to heat for half a day. Green leaves are next scattered over the white-hot stones causing clouds of steam to rise in dramatic fashion and the dance of the fire-walkers begins. They walk nimbly over the glowing rocks without so much as a blister.

You've heard of odd names for dancers, but you really haven't seen or heard anything until you've met the Fuzzy Wuzzies! A Fuzzy Wuzzy in the Sudan is even stranger in appearance than his dances. He never combs his hair, and carries various objects in it. Believe It or Not, he even uses his hair as a pocketbook!

Elaborate indeed are the costumes worn by the dancing queens of the Island of Bali. They wear costumes of gold. When dancing, they move their arms and neck instead of their feet and are only supposed to keep one eye open at a time.

One could go on indefinitely making comparisons and finding the unusual in the dance world, but I still stand firmly by my claim that the best dancers in the world are right here in our own country—Believe It or Not.

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## DANCE EVENTS REVIEWED

(*Continued from page* 15)

on the stage before beginning to dance. This, and many other mannerisms of a century ago, Dolin has made utterly charming.

As no record exists of the exact choreography of the original *Pas de Quatre,* Dolin had a great deal of research work done, such as recovering the original music from the British Museum Library, and careful examinations of all the old press reviews to find some clues as to the actual steps used in the dances. All this effort was not in vain, for now, with Dolin's arrangement plus the production, with its delicate lighting and costumes, a gem of ballet art has been wrought.

The execution revealed sensitive understanding by all concerned. Each of the four famous old ballerinas had a different style which was brought out in the arrangements, also in the casting of the roles. Nana Gollner, with her light elevation, was effective as Toglioni, and Nina Stroganova's strong, precise classic style was seen to particularly good advantage as Grahn. But it was Alicia Alonso who enchanted everyone with her exquisite interpretation of Grisi (Miss Alonso is, by the way, very like Alicia Markova in style). Katharine Sergava's performance as Cerito was passing pleasing, though it easily could be improved upon, as Miss Sergava is not very skillful.

*Dark Elegies,* by Antony Tudor, is a deeply moving work. In more or less abstract style, it is notable for its simplicity. The very starkness of the movement is expressive in reflecting the spirit of the mournful music, the Gustav Mahler Songs on the Death of Children. Yet it is a strange work that almost defies classification as dance. It is in two sections and is danced by a small group led by Nina Stroganova, Lucia Chase, Miriam Golden, Hugh Laing, Dimitri Romanoff and Mr. Tudor, all of them very fine. Miss Stroganova is a dancer of many facets. Her work in this had emotional power heretofore unsuspected. Mr. Romanoff, who is usually cast in the jolly type of role, also revealed depth of feeling. It was an improvement to have the singer in the orchestra pit instead of on the stage.

*Jardin Aux Lilas* (also by Antony Tudor) needs no more praise. It is a perfect thing of beauty.

*The Great American Goof,* by Eugene Loring, has undergone a few beneficial minor changes. Now, with the aid of amplifiers, the Saroyan dialogue by the dancers is at least audible. The work even got numerous "laughs," which it failed to do last season. But its main asset remains Mr. Loring's own portrayal of the Goof and the excellent performances by Miriam Golden, Lucia Chase, and Antony Tudor. It decidedly is not Loring's best choreographic effort. Production, idea, etc., are extremely interesting, but no more. I wonder if there is too much Saroyan and not enough Loring?

As for *Quintet* (Anton Dolin), I saw little or no reason for its being when it was presented last season. Nana Gollner, in the Sister role, does not have the light touch for comedy that Patricia Bowman had. Oddly enough, the execution was slipshod in places, or is it the arrangement? Certainly this is not the snme Dolin who arranged *Pas de Quatre?*

Of special interest to me was the guest appearance of Vera Nemchinova, former great Diaghileff star, in *Swan Lake.* I had never seen her before, so critical estimation of her performance is hardly possible—or even called for, beyond stating that she had warmth, even while bearing herself in the grand ballerina manner. The audience tendered her a tremendous ovation and the event was quite emotional. Dolin assisted her, not only with his incomparable skill, but with apparent respect, though this was no novelty for him as he and Miss Nem-

(*Continued on page* 31)

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## DANCE EVENTS REVIEWED

(*Continued from page* 30)

chinova have danced this role together many times, both with Diaghileff and in their own company. There were many changes in the role as we have come to know it, no doubt a version more familiar to Nemchinova.

After seeing many performances by Nana Gollner, I believe I found her big fault. It is lack of complete consistency, both of style and dramatic projection. Miss Gollner makes innumerable little changes in phrasing and projection which repeatedly break the spell, just as happens when an actor comes out of character, even for a moment. This may be why her Giselle was not very moving.

Others not mentioned herein are: Muriel Bentley, Jean Davidson, Tania Dokoudouska, Betty Gilmore, Dorothy Lysaght, Marilyn Martin, Marjorie Moore, Dorothy Mortrude, Olga Suarez, Rozsika Szabova, Kirsten Valbor, Virginia Wilcox, Anne Wilson, Anna Wiman, Billie Wynn, Betty Yeager, Fernando Alonso, Hubert Bland, Fred Danieli, Charles Dickson, David Nillo, Dwight Godwin and John Kriza.

●

PAUL DRAPER, *Dance Theatre, Y.M.H.A., February* 23.

Paul Draper is unique in his field of tap dancing. He has taken a dance form that seemed to be fairly limited in scope, and pushed its borders well into the fields of ballet and serious music. He performs ballet steps (incidentally, more numerous and much improved since he first adopted this mode) which are already difficult in themselves, complicates them further with trilling taps and executes the whole with unbelievable ease.

Almost as wonderful as his control of his feet are Mr. Draper's arrangements, making his taps a sort of counterpoint to work of Bach, Brahms, Beethoven, Debussy, etc. And there is just about nothing he doesn't express while doing it, from riding a bicycle or doing a Virginia Reel, to Spanish style. His most outstanding numbers were the *Malaguena, Dance Without Music, Blue Danube,* and *Gollywog's Cakewalk.* ●

ICE CARNIVAL, *Madison Square Garden New York, March* 28. For sheer spectacle, color, dash and blade artistry, we have seen nothing in these parts of late to equal the Fiftieth Annual Edition of the New York Skating Club's *Ice Carnival,* which showed at Madison Square Garden March 28, 29, 31 and April 2.

Madame Sonia Serova staged the four spectacular group numbers in this $85,000 spectacle and did a "bang up" job. The first, *Easter Parade,* had charm and color and displayed Madame Serova's prowess for handling children. The second, *Old Russia,* was elaborate and spectacular in its choreographic design, reflecting skillful direction, and with the third, *Fete Champetre,* with its elaborate French costumes, again displayed Madame Serova's skillful direction in utilizing eighty-one skaters. The grand finale of the show, entitled *Mardi Gras,* was festive and gay and offered a fitting ending to a colorful and exciting three hours of spirit and dash.

Madame Serova should be congratulated on her consummate skill in designing her numbers to so elaborately and artistically display the artistry of the skaters. Time was when skating and ballet dancing were fields apart, but under the capable direction of an experienced choreographer they become surprisingly related. A lusty "Bravo" to Madame Sonia Serova. L. W.

## CHICAGO
### *by* ALEXIS DOLINOFF

SAN FRANCISCO OPERA BALLET, *Great Northern Theatre, February* 2.

*Swan Lake* with its entire four acts to the music of Tschaikowsky, choreography by William Christensen, made the performance rather long and drawn out. In order to give a production of this type for the entire performance one, first of all, should possess a group of excellent dancers, beautiful costumes and magnificent scenery, which this company did not. But, under the circumstances, they did not do too badly, although they should have paid a little more attention to the costumes, which, I am sure, could have been done without extra expense. Janet Reed danced attractively as Odile (the daughter of the evil Rotbart) in the third act, with assurance and precision, although a little cold. Jacqueline Martin as Odette the queen of the swans has a nice flowing style and assurance and her arm movements are beautiful. Ronald Chetwood, however, as Prince Siegfried, is unimpressive in his acting and style. In Act I there was some nice dancing by Ruby Asquith, Eileen Whitson and Norman Thompson. On the whole, it was a good performance but for a Ballet, should have been better.

●

GRAFF BALLET, *Goodman Memorial Theatre, February* 5.

This was a nice and interesting performance and it was by far the best display of modern dancing I have seen to date, as they not only move but dance as well. Their work is so splendidly in unison that it is breath-taking. However, I must criticize their costumes and the unnecessary length of some of the numbers. The number which impressed me most was titled *Romance,* to the music of Eric Satie, danced beautifully by Grace and Kurt Graff. And the most amusing number was *Vintage—1912* (an impression of early American Ragtime). Grace Graff is gentle and attractive in her dancing and Kurt Graff is very impressive in his dancing. His movements, although at times a little sugary, are beautiful. Every member of the group works splendidly together, but Harold Borin stands out among them. ●

## CALIFORNIA
### *by* DOROTHI BOCK PIERRE

HORTON DANCE GROUP, *Music Box Theatre, Hollywood, February* 2.

Presented by the Hollywood Theatre Alliance, the Horton Dance Group repeated a concept given earlier in the season at the Ebell Theatre.

Although the program was the same, *Something to Please Everybody* and *Noble Comedy,* it has been tremendously improved, every part has been enhanced, tightened; important parts brought into sharper relief, proving the value of numerous performances. It is practically impossible to have a perfect performance the first showing, and criticism, means little if it is not put to practical use as an aid to improvement. This performance moved swiftly and smoothly, with no waits, which set a fast pace and held interest throughout. Weakest point still remains the narrator whose voice comes over the amplifier with a decided lisp. The narrator adds nothing to this performance for audience enjoyment and detracts considerably from the emotional projection of the dancers.

The numbers are all very good, having strong rhythmic patterns and design motivations, with the satire well grounded on factual material, making it real to the audience. Horton is to be congratulated upon composing really good masculine choreography for his men. Men are coming into their own at last in modern dance, and modern dance will be increasingly benefited by their work, especially as they are used by Mr. Horton.


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## FLIGHTS BEYOND

(*Continued from page* 11)

India. Theirs is a highly stylized form which is as complete as the sign language of the mutes.

*Rasa* or *mood* of the dance is given with the movements of the face and head. There are "13 poses of the head; 36 glances; 9 movements of the eyeball; 9 actions of the eyelid, 7 of the eyebrows; 7 movements of the nose, 6 of the cheeks, 6 each of the lower lip, chin and mouth. There are 9 poses and 4 movements of the neck."

Four neck movements which interest so many Americans are: (1) to and fro horizontally; (2) upward on both sides; (3) moving like a half moon right and left; (4) backward and forward like a pigeon.

*Rasa* has thirty-three transient moods, of which nine are the fundamental or permanent moods. The permanent moods are: passionate; heroic; compassionate; miraculous; laughing; afraid; hating; terrible; peaceful.

Supplementing the *rasa* are involuntary emotions which originate in the inner nature. Trembling is one example.

*Hasta* or hands is the medium with which the Hindu dancer tells the story. These hands have been used with such skill for eons of times, that out of twelve basic movements, hundreds have been created. The fundamental twelve are: extending fingers; bending; separating; fluttering; twisted down; turned back; twisted upward; pointing upward sideways; directed forward sideways; convention (which means that they communicate an idea without words); mark (or those which are evident—like weapons, etc.) word-meaning.

These fundamental hand movements were originally grouped in 43 single-handed poses which grew to 500. The double-handed, of course, were limitless in their possible combinations.

The original source of *hasta* was Nature. Then it was stylized into a form which had meaning and grace and was everlasting in what it represented.

The easiest hastas to recognize represent nature or come from natural gesture. Examples of those representing nature are: elephant; fish; cobra; bird; lotus on water; or lotus-bud on stalk.

Those coming from natural gesture are in the order of: to give; go away; weaving a garland; to drink; to listen; putting on a sari.

Other *hastas* would be of a poetic type, yet based on description; walking; looking at beauty; friendship; clever; group of trees; passion; Krishna (who plays the flute); Siva (who wears the moon in his hair).

To see the Hindu dance after reading about *rasa* and *hasta* is to experience an awakening to existing beauty which has been hidden from us by our own haste to rush forward without looking to the right or the left.

Out of the hundreds of dances in La Meri's repertoire, the simple pantomimic dance of a young girl in her garden shows how the *hastas* serve to tell a story:

"She waters the trees and flowers, admires their beauty, is frightened by the bee, catches a bird, which escapes her, then she gathers up its fallen feathers and sorrowfully goes away. The tale is allegorical. The garden represents youth; the bee the sorrows of youth; the bird the joys of youth, which soon pass away."

India has nothing to say to warriors of the world (and that includes business men), because warriors will not listen to soft resplendent language. But to the artists of the world, India says, "Do not embitter yourselves. Evils pass and truth eventually conquers."

Artists cannot afford to be cynical very long. La Meri believes that they should, at this point, take a deep breath and look to India for a spiritual uplift that will free them from the sufferings brought on by this confused era. India can teach us, after two thousand years of testing, that the fundamental principles of life and art remain, no matter what scourge may come.

Love and beauty are universal and everlasting. Beauty, as conceived by artists, may be kept for future generations when it is put into a form. The forms of Indian art differ from the rest of the world in detail because the people are different. But the underlying principles are the same the world-over.

EDITOR'S NOTE: *"The Gesture Language of the Hindu Dance," by La Meri with foreword by Dr. Ananda Coomaraswami has been published by Columbia University Press and will be released in June* 1941.

# NEW DANCE RECORDS

**selected by WILLARD HALL**

NOTE: These records have been carefully selected for teaching purposes. Mr. Hall, who is an authority on ballroom dancing and author of the new book *Bibliography of Social Dancing,* notes the recognized speed in measures for each recording.

## COLUMBIA DANCE RECORDS
## FEBRUARY, 1941

| Speed in Measures | Record and Title | Orchestra |
|---|---|---|
| | FOX TROT | |
| 28 | *OK 6000, Or Have I | Lawrence Welk |
| 29 | Col 35924, Wishful Thinking | Eddie Duchin |
| 30 | *OK 5998, I Should Have Known You Years Ago | Frankie Masters |
| 32 | *OK 6039, Come Down to Earth, My Angel | Jan Garber |
| 33 | *OK 6003, All I Desire | Chick Foster |
| 35 | *Col 35925, Autumn on the Campus | Orrin Tucker |
| 36 | *Col 35925, I Know, I Know | Orrin Tucker & Bonnie Baker |
| 36 | *Col 35948, The Last Time I saw Paris | Orrin Tucker |
| 37 | *Col 35948, Aren't You Gonna Kiss Me Goodnight? | Orrin Tucker & Bonnie Baker |
| 38 | *Col 35966, Hello Ma! I Done It Again | Orrin Tucker & Bonnie Baker |
| 38 | *Col 35945, Perfidia | Columbia Orchestra |
| 42 | *OK 5998, Let's Dream This One Out | Frankie Masters |
| 42 | Col 35922, Break It to Me Gently | Will Bradley |
| 44 | *OK 6000, You're the Cream in My Coffee | Lawrence Welk |
| 44 | Col 35939, Chicken Gumboogie | Will Bradley |
| 48 | *OK 6039, I Can't Remember to Forget | Jan Garber |
| 48 | *Col 35966, Gotta Big Date With a Little Girl | Orrin Tucker |
| 48 | *Col 35934, Etude | Horace Heidt |
| 48 | *OK 6015, Bongo | Slim Gaillard |
| 50 | *OK 6003, Spring Fever | Chick Foster |
| 50 | *OK 6015, Rhythm Mad | Slim Gaillard |
| 52 | OK 5999, When You Wore a Tulip | Tiny Hill |
| 52 | *Col 35934, Fantasy Impromptu | Horace Heidt |
| 52 | *OK 6052, Dapper Dan | Fred Feibel |
| 56 | *OK 6052, Bye Bye Blues | Fred Feibel |
| 56 | OK 6027, Swanee River | Les Paul Trio |
| | TANGO | |
| 28 | Col 20352F, Spi Move Bednoze Serdce (Russian) Sleep, My Poor Heart | |
| 28 | Col 20353F, Priznaisya Mnie (Russian) Confess to Me | |
| 29 | *Col 35968, Yira! Yira! | Andre Kostelanetz |
| 29 | *Col 35968, Adios Muchachos | Andre Kostelanetz |
| 30 | *Col 35923, Orchids in the Moonlight | Xavier Cugat |
| 30 | *Col 35923, Temptation | Xavier Cugat |
| | RUMBA | |
| 33 | *Col 35945, Frenesi | Columbia Sextet |
| 33 | *Col 6086X, Desesperadamente | Adelina Garcia |
| 35 | *Col 35933, I Hear a Rhapsody | Xavier Cugat |
| 36 | *Col 6086X, Adoracion | Adelina Garcia |
| 44 | Col 35964, In Chi-Chi-Castenango | Xavier Cugat |
| 46 | *Col 35933, Maria My Own | Xavier Cugat |
| 60 | *OK 6014, Bacoso | Fausto Curbelo |
| 60 | *OK 6014, Quintomajor | Fausto Curbelo |
| | POLKA | |
| 66 | *Col 278F, Do-Kolecka, Do-Kola (Round and Round) Hudba Bratri Zelinu (Bohemian) | |
| 66 | *Col 18692F, Janina Polka (Polish) | Edmund Terlikowski |
| 66 | *Col 18692F, Natalia Polka (Polish) | Edmund Terlikowski |
| 66 | *Col 278F, Pasledni (The Last One) Hudba Bratri Zelinu (Bohemian) | |

MAE ROSE, *of Miami, suggests that teachers who have found certain recordings particularly suitable for teaching purposes, exchange lists through this department. It is an excellent idea and we will be glad to publish here the names of records that any of our readers would like to recommend to the use of other teachers. In sending titles, however, please be sure to copy name accurately, and to give name of company and number of record.*